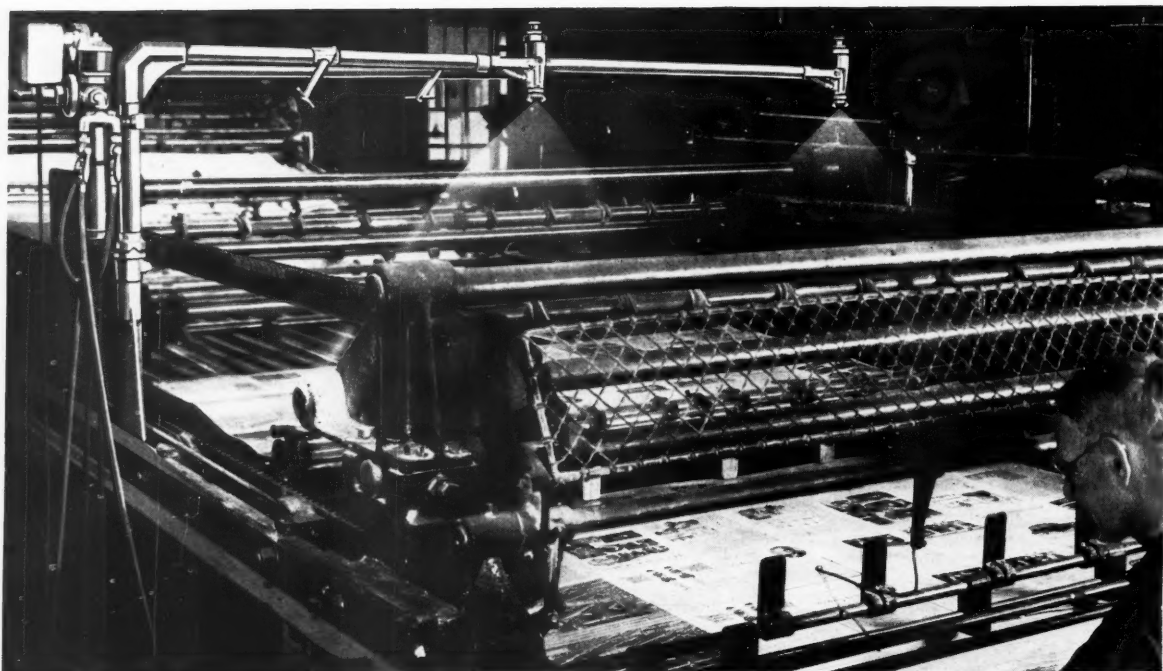


# THE INLAND PRINTER

AUGUST • 1937

KEK CLEVELAND

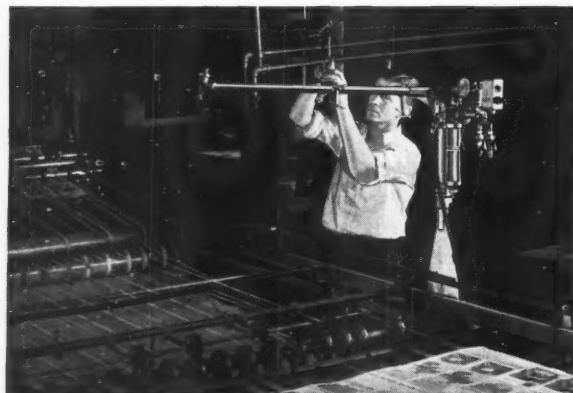


# Color Printing

• The DeVilbiss Spray System for the elimination of offsetting does not interfere with overprinting. It eliminates offsetting in multicolor work as effectively as in one-color jobs. You can run presses at higher speeds than ever before—save money in time and labor—yet turn out perfect color printing without a trace of smudging, sticking, or spotting! From the ground up, each DeVilbiss outfit is engineered for your exact requirements. Available in portable or stationary types, with one or two spray guns. The DeVilbiss Spray System also includes all the equipment you need—air compressors, exhaust systems, spray solution. *Write for full information.*



**THE DEVILBISS COMPANY • TOLEDO, OHIO**  
Equipment and solution licensed under U. S. Patent No. 2078790



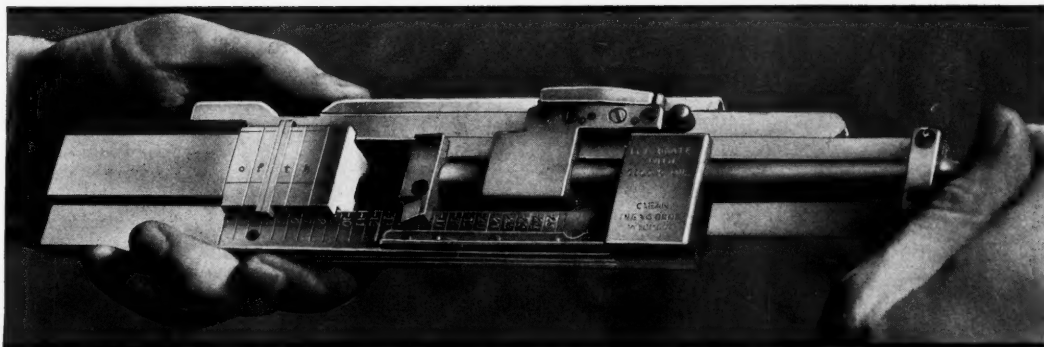
*Easy to install*



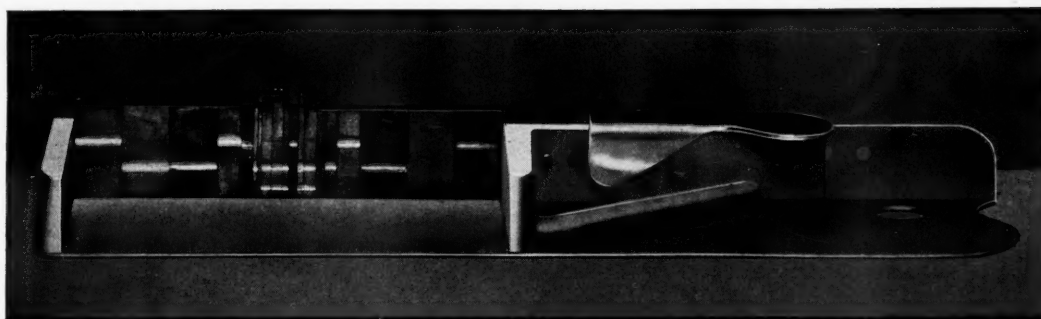
*Easy to operate*



# For setting centered lines— which way is easier?



The Ludlow Self-Centering Matrix Stick, with the slide being pushed up against the matrices.



A compositor's stick, with a typical centered line set in single types.

**W**ITH single types, with the stick set to measure, the compositor picks up the individual letters and puts them in the compositor's stick one at a time, then makes successive additions of spaces or quads, first on one side and then on the other, until the line is completely filled out; he then inserts hair spaces to justify the line "tight to lift."

**W**ITH the Ludlow Self-Centering Matrix Stick, set to any desired measure, the compositor gathers the typeface matrices and drops them into the stick, adding only the spaces between words, and then merely pushes up and locks the slide against the matrices. The typeface matrices automatically center accurately on the measure.

The Ludlow Self-Centering Matrix Stick, providing ease of centering and of quadding out flush-left and flush-right lines, is only one of the many profit-earning features of the Ludlow system of hand-set, slug-cast composition. Write us today for complete information.

**Ludlow Typograph Co.** 2032 Clybourn Ave.  
Chicago + + Illinois

Set in members of the Ludlow Kornak family



## **SUPERIOR** *Increases Skill* **WITH INFALLIBLE AIDS**

Handled our way, the new engraving machines do not substitute for skill. Rather, they permit skill its fullest play by taking the operator's attention off mechanical details and concentrating his skill on results. The net of this is engravings as nearly perfect as can be produced, every single time. Superior's photographic, retouching, layout and art departments tell the same story—highest skill, supplemented by the finest aids. More than this, Superior's all-under-one-roof organization insures an interlocking of idea, a preservation of first conception, which must reach the printer intact. That is why we keep happy so many and such varied customers. That is why we can keep you satisfied.

**Superior**  
ENGRAVING COMPANY  
215 W. SUPERIOR ST., CHICAGO, ILL.

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian \$4.50 a year; foreign subscription \$5.00 a year. Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1937, The Inland Printer Company



# SOARING COSTS VERSUS *Miller* EFFICIENCY

AS TAXES, labor, materials, supplies, equipment, rentals and other costs go steadily higher; operating costs of Miller Automatics remain proportionately lower—lower because of these definite cost-saving advantages:

*Up to 25% extra properly printed sheets per hour.*

*Over 6% non-productive time saved by Miller Automatic Oiling.*

*Up to 50% saving in floorspace as a result of modern compact design.*

**WIDE PRODUCTION RANGE**—Miller handles tissue to 20 point board (often 30 point) with equal ease. Ample distribution, readily controlled for finest line work or heavy solids. Perfect register with rigid impression at all speeds. Quick get-away for the shortest runs.

**LOWER MAINTENANCE**—All-steel bed motion instead of usual cast iron. Automatic oiling assuring adequate lubrication. Liberal use of Nitralloy and other costly alloys. Precision roller bearings and bronze bushings. Maximum service with minimum wear.

**TIME SAVED**—Slow-down delivery accurately aligns sheets on pile, no re-jogging; swing-away feeder and easily lifted feedboard permit quick form changes and makeready; inkers exposed by one turn of handle; drop-blade fountain for speedy cleaning.

These and many other Miller advantages are described in the NEW Miller Catalog. Copy to any responsible firm on request.

## MILLER PRINTING MACHINERY CO. PITTSBURGH, PENNSYLVANIA

Branch Offices: BOSTON, NEW YORK, PHILADELPHIA, CHICAGO and SAN FRANCISCO. Canadian Company: MILLER PRINTING MACHINERY OF CANADA, LTD., Toronto and Montreal. Agents: CALIFORNIA PRINTERS SUPPLY COMPANY, Los Angeles, California; LANCE COMPANY PRINTER'S SUPPLIES, Dallas, Texas; J. H. SCHROETER & BRO., INC., Atlanta, Georgia.



Builders of the  
Miller Saw-Trimmer  
—Standard of the  
World for more than  
Thirty Years.



### MILLER AUTOMATICS

**Simplex** • Speed, 4500 per hour. Sheet size 20" by 26". Faster than presses half its sheet size. Feeder holds up to 10,000 sheets.

**Major** • Speed, 3600 per hour. Sheet size 27" by 41". Bleeds a 25" by 38" form in chase. 27½" by 41" maximum form on bed.

**Two-Color** • Speed, 3000 per hour (6000 impressions). Faster, more versatile, than other one-color presses of similar size.

### STANDARD ON ALL MILLER AUTOMATICS

Automatic Oiling. Positive 100% air-controlled feeder. Slow-down delivery. Unit-construction; feeder, press and delivery designed and built as one integral unit. Patented, 2 to 1, all-steel bed motion, no air-plungers, minimum vibration, effortless speed.



# NEW SMICO GLOSS INKS

## OPEN A BRAND NEW ERA IN PRINTING!

**N**OW . . . "varnished" jobs without the messy, expensive varnishing operation. Beautiful, lustrous, high-gloss printing automatically produced with SMICO GLOSS INKS . . . the amazing new creation that opens a brand new era of cost-reduction, time-saving and profit-building in the printing business.

### "PATENT LEATHER" BRILLIANCE INSTANTLY

No extra runs needed . . . no special processes or operations required. And never before has such sparkle . . . such flashing, mirror-like gloss been possible with one press run. But here it is for you now . . . an established fact . . . an automatic result . . . on your presses with these marvelous new SMICO GLOSS INKS which produce that much-wanted "patent-leather" finish at one low-cost operation!

### BE FIRST WITH THIS INNOVATION!

Your present trade will be enthusiastic about the truly astonishing results these new inks produce. And you'll land new customers easily with the beautifully printed specimens we'll gladly send you. Be first in your locality with this tremendous selling asset. Write for these highly attractive specimens today.

**NEW!**

### .. Beauty

A brilliant high finish and compelling lustre imparted to your printed pieces automatically! A distinctive gloss . . . striking in appearance . . . a tremendous forward step in attractive printing.

**NEW!**

### .. Economy

Better than varnishing . . . yet cuts out this process entirely. Saves you this operation . . . means less production time to the job and less cost to you . . . with beautiful results inevitable!

**NEW!**

### .. Speed

These inks turn out a beautiful "varnished" job at one press run. This means you do the job in less than half the usual time for a varnished job, thus speeding up production greatly!

## SLEIGHT METALLIC INK COMPANIES INC.

717-19 W. Congress Street CHICAGO		538-40 N. Third Street PHILADELPHIA
BRANCHES		
New York Milwaukee	Washington, D. C. Cleveland	Fort Worth Kansas City

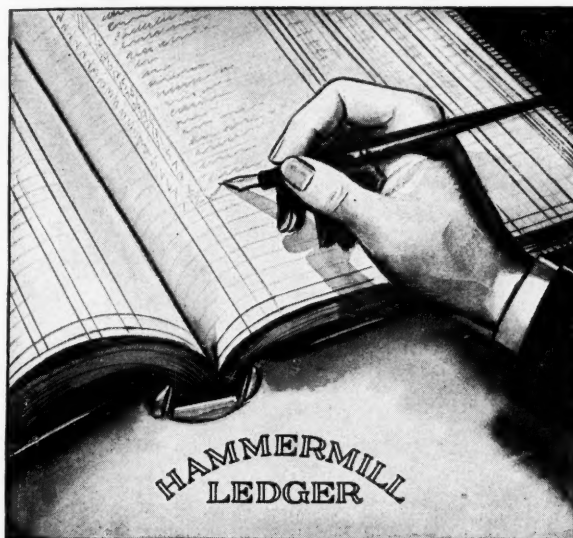


### SHOW THESE BRILLIANT SPECIMENS—AND SELL!

You'll have the inside track to profitable new business everywhere you display these strikingly beautiful pieces. High-gloss "varnished" brilliance at no extra cost! Write for these today. Use them. They'll help you sell.

*memo—  
Write today on your  
letterhead for beautiful  
Smico Specimens!*

# By every test...



These two papers meet the exacting requirements  
of modern bookkeeping and accounting

## HAMMERMILL LEDGER

Ledger paper should have strength and durability for severe office handling . . . it should take pen, pencil, typewriter and machine entries legibly . . . it should erase neatly and be easy on the eyes. There you have a thumb-nail description of Hammermill Ledger.\*

This paper has long been used by leading business firms for accounting forms, financial statements, and reports. You can feel confident in recommending it for these and other important records and documents.

Good printing is easy on Hammermill Ledger. You will find that its close-grained, smoothly sized surface takes sharp, clear impressions at high speed and that it is splendid for ruling.

\*See pages 58 to 69, *Hammermill Comprehensive Sample Book*

**T**HERE are two fields of ledger use, so Hammermill makes two types of ledger paper.

The demands in these two fields are properly and economically met when you deliver Hammermill Ledger or Hammermill Posting, according to your customers' needs.

Be prepared to advise your customers on the best value in ledger papers for each specific use. See that your desk is equipped with sample books of Hammermill Ledger and Hammermill Posting. Mail coupon below, clipped to your letterhead.

## HAMMERMILL POSTING

Made especially for machine bookkeeping, Hammermill Posting† has the proper tooth to grip posting machine rolls without slipping. Under hard usage Hammermill Posting holds its snap and stiffness—it stays easy to handle in tray and machine.

This liveliness means continued clear impressions from billing and recording machines, a quality that will please your customers.

Like other Hammermill papers, Hammermill Posting is easy to print. Its watermark, the Hammermill name, is your assurance of customer acceptance and satisfaction, economical pressroom behavior and the utmost value in its field.

†See pages 124 to 132, *Hammermill Comprehensive Sample Book*

**MAIL COUPON TODAY for**  
*information on these 2 papers*  
*for business offices*



Hammermill Paper Company, Erie, Pa. IP-Au  
Please send sample books of Hammermill  
Ledger and Hammermill Posting.

Name \_\_\_\_\_

Position \_\_\_\_\_

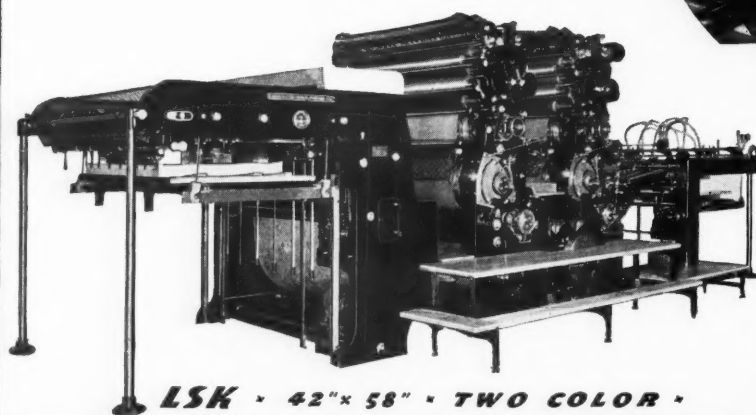
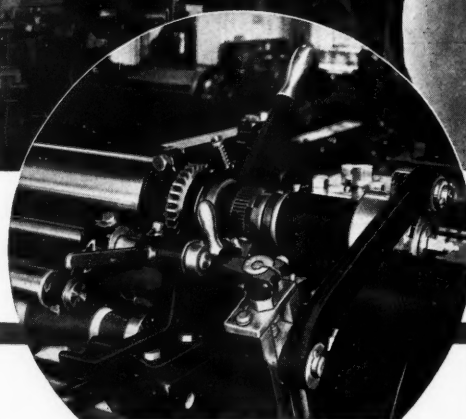
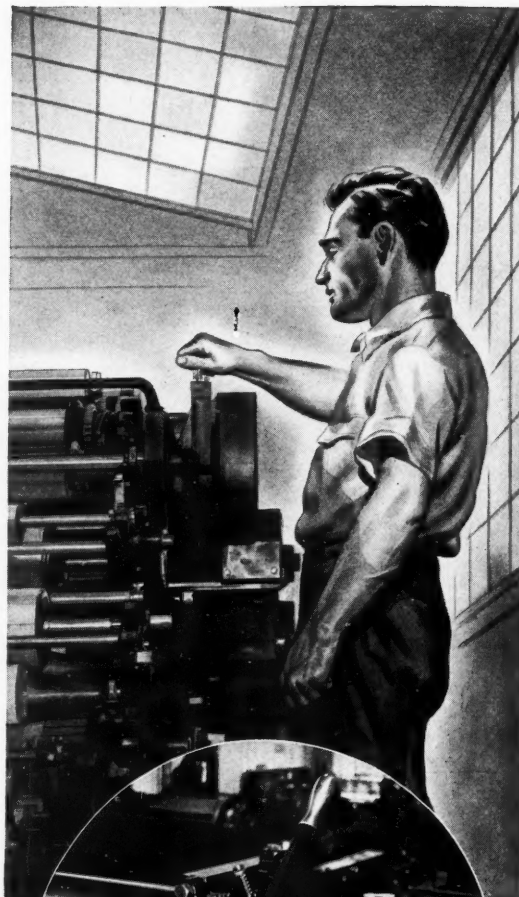
(Please attach to your business letterhead)

# HARRIS

*Micrometer  
Adjustment of Ink Supply  
is an advantageous Feature*

• Quality of the printed job depends to a large extent upon the amount of ink released from the fountain. Harris uses a micrometer adjustment of the ink supply which makes it possible to decrease or increase to the required amount at will.

The advantage of Harris micrometer ink adjustment over the notch system is easily apparent. For example, if a pressman who was running a job using three notches of ink found it necessary to increase or decrease, the addition or subtraction of one notch would increase or decrease the supply 33⅓%.



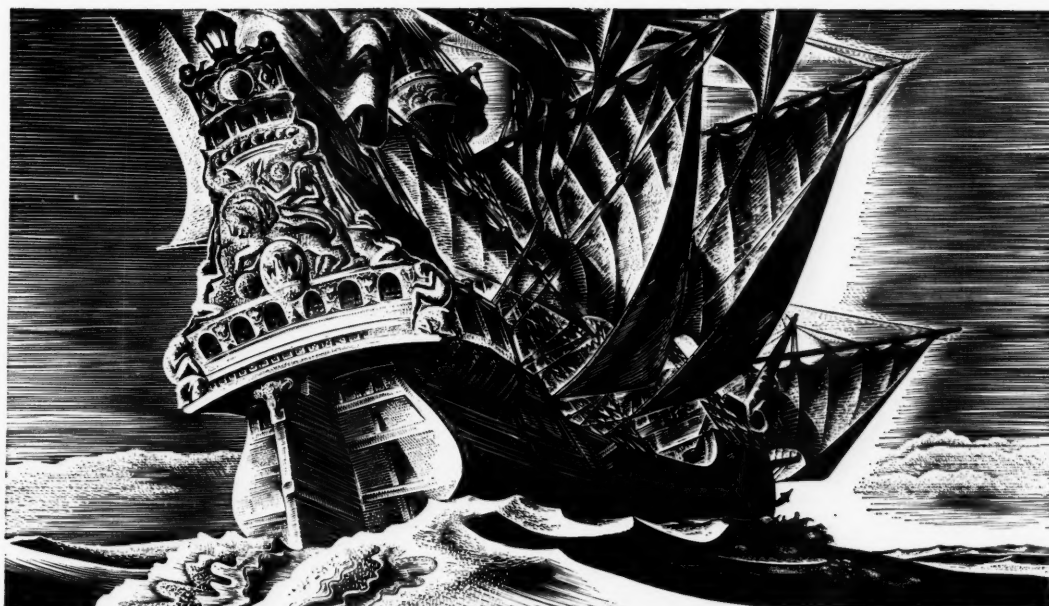
#### SOME FEATURES OF HARRIS COLOR GROUP

Revolutionary Harris H. T. B. Stream Feeder • Precision Tapered Pre-loaded Roller Bearings • Choice of Feed Roll or Rotary 3 Point Registering Mechanism • Micrometer Dials for Setting Printing Pressures • Quick Change Plate Clamps • Double Size Transfer Cylinder • Inker Load Eliminated From Printing Couplet • Harris Cleanable Ink Fountain • Adjustable Ink Vibration • Multi-Unit Construction • Spiral Gear Drive • Spring Grippers Throughout • Efficient Pile Raising and Pile Lowering Mechanism • Vacuum Control of Sheet in Delivery • Dial Press Speed Indicator • Feeder and Delivery Accommodate Any Style or Size Platform • One Piece Base with Extra Heavy Framing and Construction • Micrometer Adjustment of Ink Supply • Ball Bearing Mounting of All Ink Rollers • Improved Delivery Gripper Bar and Mounting.

## HARRIS · SEYBOLD · POTTER · COMPANY

GENERAL OFFICES: 4510 E. 71st St., Cleveland, Ohio • HARRIS SALES OFFICES: New York, 330 West 42nd St. • Chicago, 343 South Dearborn St. • Dayton, 813 Washington St. • San Francisco, 420 Market St. • FACTORIES: Cleveland, Dayton





## *A Galleon Plunging Out Superbly for Cathay*

**T**IME was when the Merchant Adventurer proved the dignity and standing of his business by sending out his merchandise in the most beautiful vessels that great artists could design and decorate.

Sterns of these galleons showed statues of angels and saints. Through windows of colored glass the shipmaster could be seen entertaining his customers from gold plates. "Their highly ornamented ships," writes a great historian, "proved good investments."

The modern business man sends out letters, not galleons. But he gains the same profitable impressiveness—the same atmosphere—by using the finest letterheads that art can produce.

Fortunately, the cost of even Strathmore's fine papers is almost negligible. Now you can have

STRATHMORE HIGHWAY BOND—the most widely used rag-content bond letter paper in America—for less than 1 per cent more, per letter, than the cheapest paper you might buy. And even if you specify STRATHMORE PARCHMENT—as fine a bond paper as can be made—the additional cost, per letter, will be but 2.9 per cent.

Get the facts. We will gladly send you the newest Strathmore Letter-Cost Analysis audited by Certified Public Accountants. With this useful analysis we will include liberal free samples of Strathmore paper and envelopes-to-match for your use.

Write for F-3 samples today to Strathmore Paper Company, West Springfield, Mass. (Strathmore envelopes-to-match are made by Old Colony Envelope Company, Westfield, Mass.)



# *STRATHMORE*

*Maker of Fine Papers*

**U** Another, and still stronger page, in the Strathmore series of full-page advertisements showing the business advantage of using fine letterheads. This series appears in "Fortune", "Time", "Business Week", "Nation's Business", "Sales Management" and other strong magazines reaching this country's leading manufacturers and merchants. Every business man can afford a better letterhead now. Meet Strathmore's advertising campaign with an energetic effort of your own to sell better papers, and you will increase your profits and good will.

*Full page from the July, 1937, "Fortune"—Facsimile, reduced.*

Announcing the perfection of the

**BEDA**

(Trade-Mark)

## PROOFING PROCESS

It simplifies the proofing of etch proofs of type having a BenDay or screen background. It lowers the cost radically. The quality of finished proofs are very high, they are considerably more flexible than most any present method. Suitable for making plates for letterpress or offset.

**The Revetch**

(Trade-Mark) PROOF

is made direct from the type without a camera and easily, quickly makes proofs for reproduction of type in reverse. The cost to make by licensee is low; the edges are sharp and clean. May be used for most offset processes and for letterpress printing plates.

Licensees are now being appointed in each city to make these items exclusively for their own customers. Only one licensee to a trading territory. Subscription to the Graphic Arts Research Foundation is required in order to become a licensee.

The purpose of the Foundation is to find better, faster and less expensive methods of creating printing and advertising, whether by letterpress or offset, to the end that buyers of printing and advertising may be better served and secure greater value for their purchases. To bring to licensees exclusive items and formulas which broaden their market base and raise their business to higher levels of public acceptance. The Foundation is engaged in factual research on non-competitive items (anything except trade-marked machinery, paper and inks) in the graphic arts field alone.

Mainly, licensees will have placed in their hands items which have undergone laboratory and field sales tests, which are simple and easy to use, and which require little or no outlay for additional equipment. Inquiries from interested, alert printers solicited.

*Territories already reserved:  
New York, Pittsburgh, Akron, Cleveland,  
Cincinnati and Chicago*

Printed from a zinc using  
Revetch (Trade-Mark) and  
Beda (Trade-Mark) Proofs

**GRAPHIC ARTS RESEARCH FOUNDATION**

**18 EAST KINZIE STREET, CHICAGO • F. H. BARTZ, Director**

# AUGUST



## *HEAT*

WAVES AND

SUNNY BEACHES SUGGEST

YELLOWS FOR AUGUST'S

COLOR MOOD. . . .

THE IPI COLORGRAM ON

THE NEXT PAGE MAY HAVE

A COOL SUGGESTION FOR

YOUR COLOR PRINTING.





**HERE'S SOMETHING  
NEW IN JOB INKS**



**GUARANTEED**



**Everyday LINE**



Your most exacting job ink requirements are met with IPI's new EVERYDAY line. EVERYDAY job inks, available either in handy tubes or attractively designed cans, are first-quality inks. They are manufactured according to the most rigid specifications.

EVERYDAY job inks are thoroughly aged, then reground. This provides an accurate check on drying rate and body consistency. It assures you of ink that is clean and smooth-running.

#### HOW EVERYDAY INKS SAVE YOU MONEY

These exclusive features cost you no more! Efficient production enables us to bring you these best-quality inks at prices no higher than those you pay for ordinary job inks. By controlling the source of base materials and by confining production to a central point, IPI is able to maintain complete uniformity in its EVERYDAY line. You'll have fewer delays

due to ink troubles when you use this reliable job line. EVERYDAY inks help you get cleaner, finer-looking printing—printing that will please your customers and result in more orders.

#### THESE INKS ARE GUARANTEED

We are so sure that you'll find EVERYDAY job inks economical and entirely satisfactory that we are guaranteeing you'll like them. If you are dissatisfied with EVERYDAY inks, return the tube and we'll refund the purchase price.

**FREE COLOR FAN.** Try EVERYDAY job inks TODAY. Get the advantages that these clean-printing, easy-to-use inks will bring you. Write for the free EVERYDAY color fan, or call your nearest IPI branch if it is more convenient. IPI, 75 Varick Street, New York City.

THE INTERNATIONAL PRINTING INK CORPORATION

THE IPI "COLORGRAM" FOR AUGUST—The design on the other side is one of a series by Robert Leonard, planned to express the color mood of the month and to show the behavior of colors and inks under certain conditions. The color scheme for August is a series of yellows, ranging from green-yellows through orange-yellows. The low value red in "August," the bronzed bather, and the IPI circle are in harmonious contrast. A small note of complementary contrast is represented by the blue touches in the bathing suit and cap. The colors for the inks were selected from the IPI Color Guide. The yellows are Color Guide 30-80-12, 25-80-12 and 20-76-12. The blue is 75-40-10. The red is a slightly lighter value of Color Guide 5-35-14. For further information address IPI, 75 Varick Street, New York City.



\*Self Seal Envelopes require no licking, no moisture. The flaps stick instantly to each other—but won't stick to anything else.

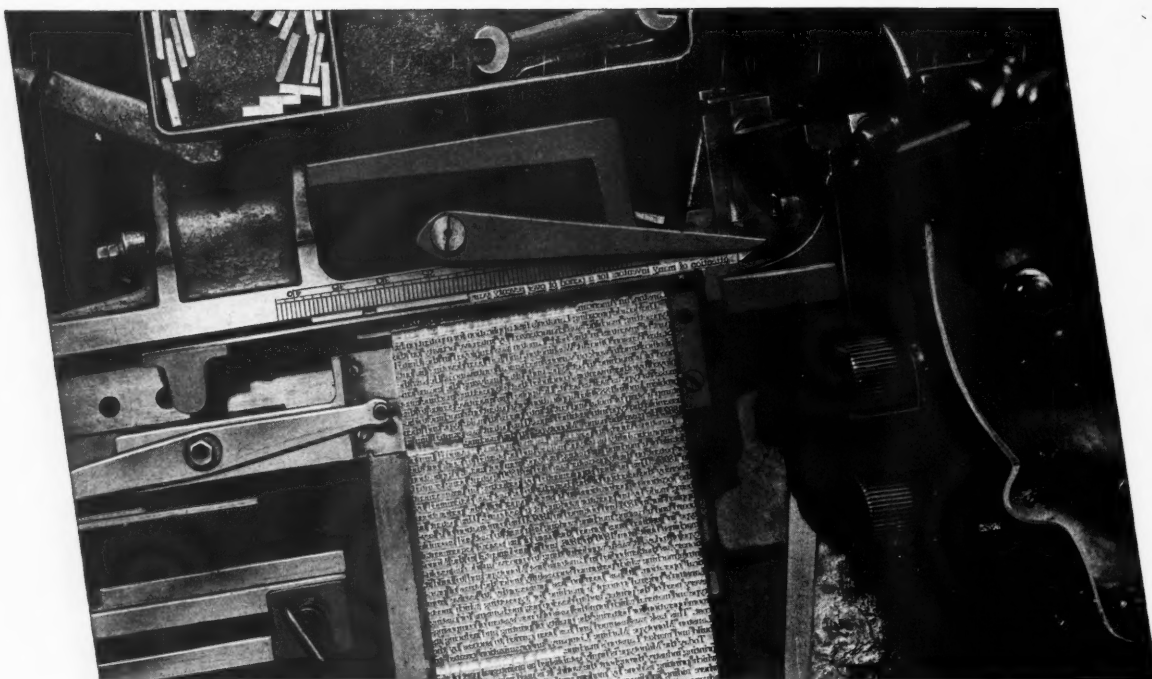
## ARISTOCRATS OF PERSONAL STATIONERY

No paper can lend distinction to personal letters like good rag paper. Chieftain Bond (50% rag content) and Glacier Bond (25% rag content), long and favorably known to the business world, are now available for personal use in handsome stationery cabinets. Each cabinet contains 100 monarch size sheets and 100 matching Self Seal Envelopes.\* These papers are air-dried, tub-sized, and rigidly shop-tested. The Neenah Owl watermark guarantees satisfaction to you and your customer. You can get these cabinets through your distributor. Sell them plain or printed. Made by Neenah Paper Company, Neenah, Wisconsin.

**CHIEFTAIN BOND** ◀ 50% RAG CONTENT  
25% RAG CONTENT ▶ **GLACIER BOND**

THE BEST PAPERS ARE MADE FROM RAGS • IDENTIFY RAG-CONTENT QUALITY BY THE NEENAH OWL WATERMARK

*Please Mention The INLAND PRINTER When Writing to Advertisers*



## .. Thousands **PREFER THE MONOTYPE**

While the MONOTYPE was the first machine which both made type and assembled it in justified lines in the course of unified operation, it was not by any means the first of the successful so-called "type-setting" machines. In fact, it entered a field already occupied by several thousand other machines which were functioning, either as single-type assembling machines or slug-line machines, to produce composition for printers and publishers. Monotype success in originally securing trial and recognition, and continued constantly growing use over a period of thirty-seven years, is factual demonstration of ability to meet the type-setting needs of thousands of plants of various kinds which prefer the high quality and versatility of single-type composition produced on the Monotype to the product of other type-setting machines. ★ Only in the Monotype is combined a type-setting, a type-casting and a strip-material-making machine in one operating unit.



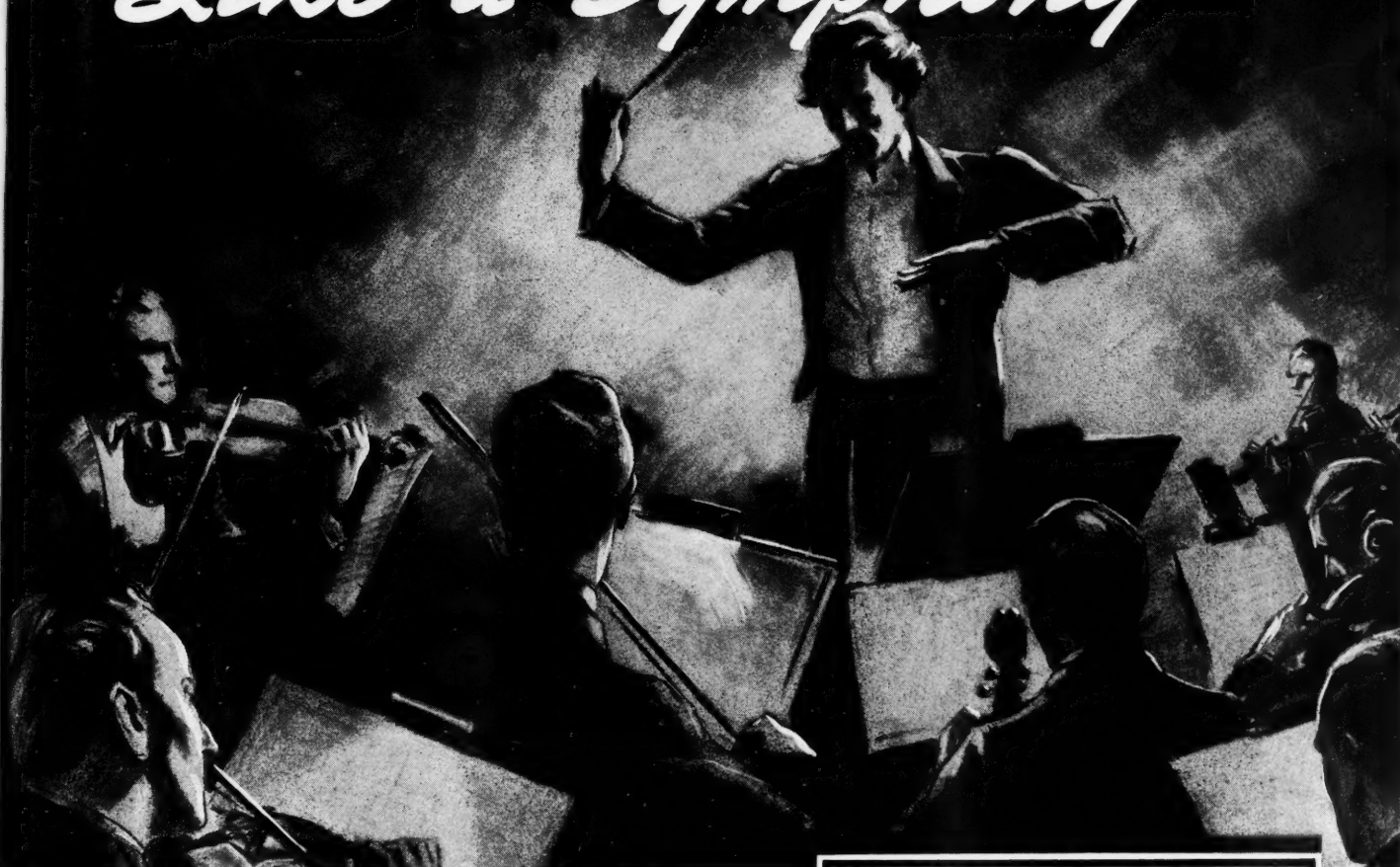
Complete Information Furnished on Request

**LANSTON MONOTYPE  
MACHINE COMPANY**  
Twenty-fourth at Locust Street, Philadelphia, Penna.

*Heading set in Monotype Deepdene Italic and Monotype 20th Century Extrabold. Text set in Monotype Bodoni, No. 375.*



# Like a Symphony—



## THE HARMONIOUS PRECISION OF A YALE HAND LIFT TRUCK

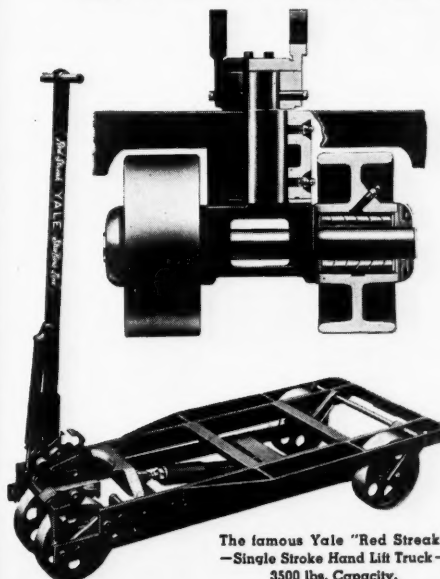
Thousands of music lovers every year listen enraptured under the spell of the baton. Music wells in glorious waves of sound from the instruments of hundreds of men, who play as one. Every man but a cog in the machine, working towards the perfectly balanced, harmonized whole.

And that's the story of Yale success. Every part in a Yale Hand Lift Truck is but a cog in the machine—working towards the perfectly precise—faultlessly finished whole.

Steering . . Wheel bearings . . Release Check . . Lifting mechanism—Each and every part illustrates the solidity, forethought and engineering skill that is synonymous with the name Yale. Subject any or all of them to microscopic observation, and you'll soon appreciate why Yale is Tops in Trucks!

Our representative will be glad to tell you all about it. It will pay you to have him call.

Cut open view of the rugged front end construction. Front wheels equipped with over-capacity roller bearings mounted on axle of high carbon chrome manganese steel. Axle Key eliminates wear—hardened steel thrust washers on either side of wheels assure maximum life. ONE OF THE REASONS YALE TRUCKS LAST A LIFETIME!



The famous Yale "Red Streak"  
—Single Stroke Hand Lift Truck—  
3500 lbs. Capacity.

TRADE **YALE** MARK

THE YALE & TOWNE MANUFACTURING COMPANY,  
PHILADELPHIA DIVISION, PHILADELPHIA, PA.  
IN CANADA: ST. CATHARINES, ONT.

# INTRODUCING...

*Greater lighting  
efficiency with  
the new*



## **HORIZONTAL** **COOPER HEWITT** *Lamps*

22% more light per watt . . . instant starting . . . high power factor . . . plus the long, detail-revealing light source which more than a million workers and their employers now enjoy. They are all yours in the new Horizontal Cooper Hewitt Lamps.

These "24-hour skylights" of low intrinsic brilliancy need no diffusing medium. The soft long-source light gets down into deep recesses, illuminates vertical surfaces and rests the eyes. All jobs are made easier—wherever sight is used.

Get the complete story of these new lamps. Let us explain why you can run many more of these light units per circuit with no increase in copper. Write for Bulletin 827DM. General Electric Vapor Lamp Company, 815 Adams Street, Hoboken, New Jersey.

**GENERAL**  **ELECTRIC**  
**VAPOR LAMP COMPANY**

826







# CLAYBOURN

## COMBINATION ROUGHING and SHAVING MACHINE



### for BETTER PRINTING PLATES and LOWER COSTS

To help meet the present-day demand for better press-work in both magazine and newspaper printing, Cottrell offers the CLAYBOURN Combination Roughing and Shaving Machine. Here is a precision tool—built to meet exacting requirements—which not only does better work but at the same time reduces costs by combining two operations in one. Used for shaving electrotypes, stereotypes, base material, etc., it insures uniform plate thickness—accurate within plus or minus one-thousandth of an inch—and eliminates a great part of the hand finishing necessary when plates are shaved with ordinary equipment. It is particularly advanta-

geous in newspaper and other printing plants for producing accurate metal base upon which to mount cuts for molding. A micrometer adjustment enables the operator to shave plates to any desired thickness—a cut as deep as one-eighth inch can be made in one operation—and the bed is quickly adjustable so that shell stereotypes, too, can be shaved with close accuracy. A folder describing this machine will be furnished on request.

#### **C. B. Cottrell & Sons Co., Westerly, R. I.**

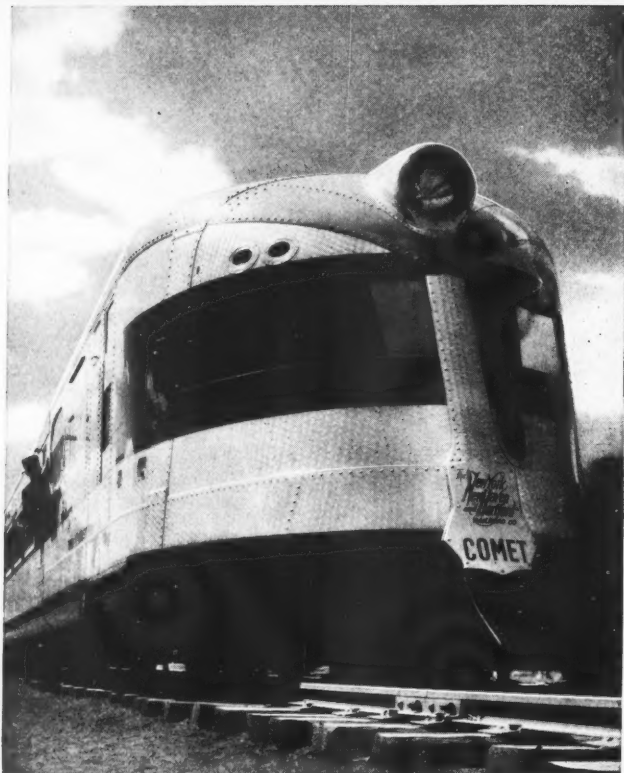
New York: 25 East 24th Street • Chicago: 332 South Michigan Avenue  
Claybourn Division: 3713 North Humboldt Avenue, Milwaukee, Wisconsin  
Smyth-Horne, Ltd., 1-3, Baldwins Place, Gray's Inn Road, London, E. C. 1

# COTTRELL

# BETTER THINGS

## ... IN PRINTING PAPERS

"The time has come,"  
the Walrus said,  
"To talk of..." better things  
Of shoes - and SHIPS  
and sealing wax -  
"Of cabbages - and kings -"  
Alice in Wonderland



# FRAOPAQUE

## WHITER WHITE

FOR

## Deep, Rich SHADOWS

The "chalk and soot" quality of contrast demanded today is achieved by FRAOPAQUE whiter white paper.

Photographic shadows give forth their depth in rich detail. Solid blacks lose their uncertain grayness on this smooth, evenly absorbent inking surface. The lightweight paper with "show through" eliminated, makes it an unusual paper for large mailings.

Mail the coupon for portfolio showing actual letterpress and offset reproduction on FRAO-PAQUE.

### FRAOPAQUE QUALITIES

#### Assure:

- BRILLIANT WHITE
- GREATER OPACITY
- SHARP, CLEAR IMPRESSIONS
- UNIFORM FINISH
- LOWER MAILING COSTS

#### Mail coupon to:

FRASER INDUSTRIES, INC.

Kindly send me by return mail free Fraopaque sample book, also samples of Fraopaque suitable for trial on our own presses.

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_



### FRASER INDUSTRIES, INC.

NEW YORK OFFICE  
420 LEXINGTON AVENUE

CHICAGO OFFICE  
111 W. WASHINGTON ST.



# ACROSS THIS DESK—



## 21 TYPES OF FOLDS

These 234 pieces of literature required 21 types of folds as follows:

28 pieces	4 pages	
34 "	6 "	(2 kinds)
62 "	8 "	(3 kinds)
3 "	10 "	(2 kinds)
72 "	12 "	(4 kinds)
18 "	16 "	(6 kinds)
9 "	24 "	(2 kinds)
8 "	18 "	(1 kind)

The Model "Double O" makes many other types of folds in addition to the above.

*These 238 pieces of*  
**DIRECT MAIL LITERATURE**  
*passed across one desk over a period of time*

They are a fair sample of the present-day mailing pieces delivered daily by the postman to many thousands of business concerns.

234 (98.3%) of these Mailing Pieces Come Within the Folding Range and Size Range of the MODEL "DOUBLE O" CLEVELAND FOLDER.

In addition to its Folding Range, the Model "Double O" operates at higher speeds than any folder of similar size ever built. Its versatility assures a high percentage of productive hours, while its high speed gives you an extra profit on every folded job.

Folds sheets ranging in size from 22x28" to 4x5".

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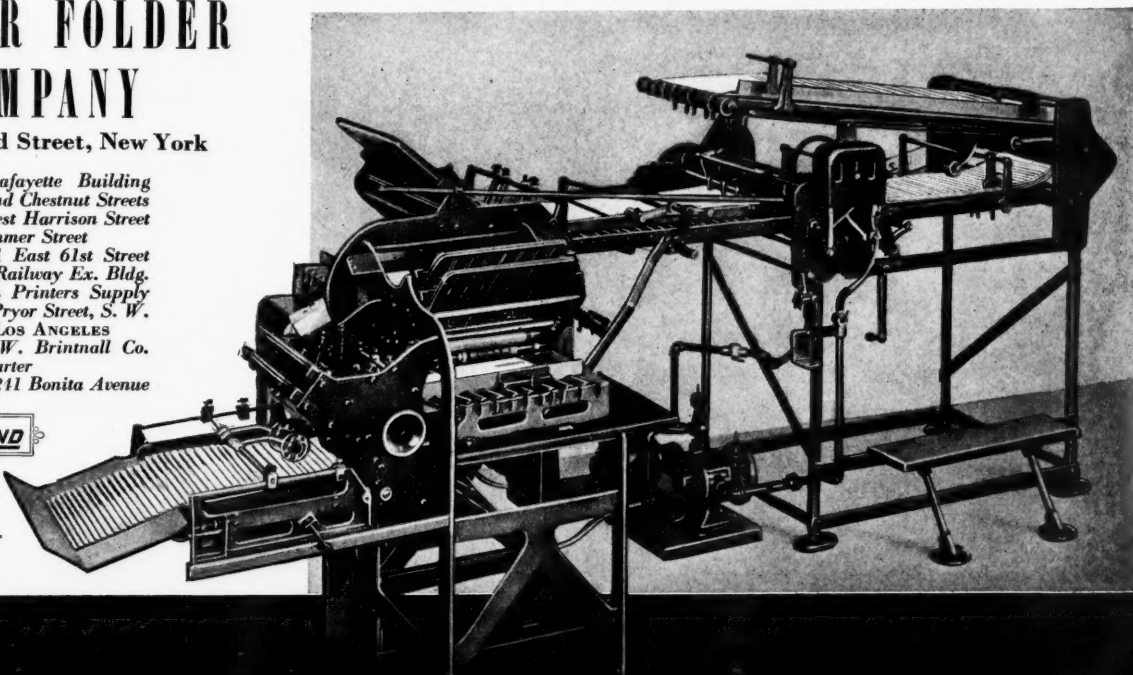
## DEXTER FOLDER COMPANY

28 West 23rd Street, New York

PHILADELPHIA—Lafayette Building  
 Fifth and Chestnut Streets  
 CHICAGO—117 West Harrison Street  
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 CLEVELAND—1931 East 61st Street  
 ST. LOUIS—2082 Railway Ex. Bldg.  
 ATLANTA—Dodson Printers Supply  
 Co., 231 Pryor Street, S. W.  
 SAN FRANCISCO, LOS ANGELES  
 SEATTLE—Harry W. Brintnall Co.  
 DALLAS—J. F. Carter  
 5211 Bonita Avenue

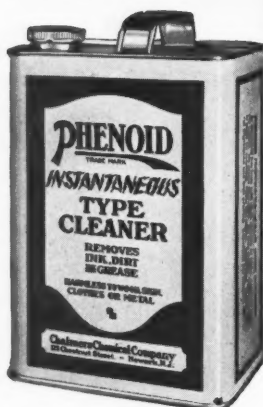
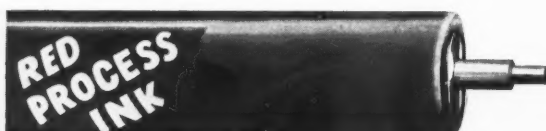
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Model "Double O"  
 Folder with continuous feeder.  
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87

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Note the features that give it strength—a heavy frame, and the immovable, hooded arch that grips the knife and endows the cutter with invincible power.

Observe, too, how the machine is planned throughout to provide greater production. The table is just the right height—38 inches—for easy handling of stock. The Duplex steel measuring tape is visible through a suitable opening which helps the operator to focus his attention on the indicator.

All controls and gages are conveniently located for speed and safety. Knife bar and clamp are almost fully enclosed. The Diamond Paper Cutter is made in three sizes: 30½, 34½, and 36½ inches. Write today for detailed information and prices.

**The CHALLENGE MACHINERY Co.**  
GRAND HAVEN, MICHIGAN

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NEW YORK

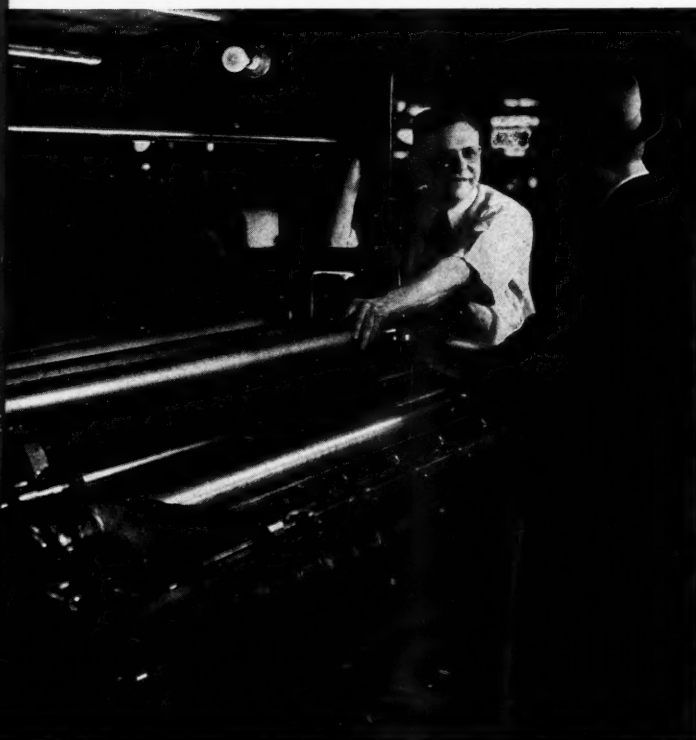
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● Dayco Rollers are preventing trouble, speeding up production, contributing toward better work, and reducing costs in all kinds of printing and lithographing plants. Besides being adapted for all the usual applications, Daycos are unequaled for waxing, graining, varnishing, and the use of metallic inks as well as alkali and acid-resisting inks... for printing on metal, glass, cellophane, wax paper, cardboard, and other stocks... for let-

ter-press, offset, and intaglio work... for all classes of presses and special printing machines.

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THE DAYTON RUBBER MFG. CO.  
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DAYCO SURFACE SLEEVE (NOT RUBBER)  
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Please Mention The INLAND PRINTER When Writing to Advertisers



*It's funny*

how we have been led to believe that an electric light bulb explodes when in reality it *implodes*. Just a simple illustration of the superficiality of our working knowledge of things.

Such innocent belief in a statement regarding the strength and permanence of a bond paper containing little or no rag content is of much greater importance because it may result in material loss through delivery of inferior printed products.

Valiant Bond is a "tough," "rugged" bond of exceptional "strength" because 75% of its fibrous body consists of the finest new white rags. Permanence and strength is essentially an attribute of rags, and in this technical point lies the danger of being superficially minded about the quality of bond papers.

GILBERT PAPER COMPANY, MENASHA, WISCONSIN

50<sup>th</sup>  
ANNIVERSARY  
*Gilbert Quality Papers*

**VALIANT BOND**



OTHER POPULAR GILBERT PAPERS: Dreadnaught Parchment, Lancaster Bond, Radiance Bond, Avalanche Bond, Resource Bond, Dreadnaught Ledger, Lifetime Ledger, Old Ironsides Ledger, Dauntless Ledger, Entry Ledger.

DISPATCH SIX STAR LINE: Dispatch Bond, Dispatch Ledger, Dispatch Onion Skin, Dispatch Safety, Dispatch Index, Dispatch Manuscript.

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**BUCK'S NEW PLANT-  
UPTOWN-  
EQUIPPED FOR EFFICIENCY  
ORGANIZED FOR SPEED**



**BUCK PRINTING  
COMPANY**  
145 IPSWICH ST

phone MONWEALTH  
**COM 2373**

*Relying Upon  
G-E Equipment  
and Service*

**I**N Buck's new printing establishment, Boston, as in hundreds of other printing plants, large and small, G-E equipment has proved that it is outstanding for dependability, ease of operation, and providing for fast production. Particularly when plant additions are being planned, the services of G-E printing-equipment specialists can save you time and help you select everything you need in electric equipment.

Through a G-E office that is near you, you can get in touch with one of these specialists, who will assist you in obtaining the correct electric equipment for your plant. General Electric, Schenectady, N. Y.



**BUCK PRINTING Company**

POSTER • CATALOG • JOB PRINTING • SCREEN PROCESS • WOOD ENGRAVING

145 IPSWICH STREET  
BOSTON, MASS.  
COMMONWEALTH 2373  
May 5, 1937

General Electric Company  
140 Federal Street  
Boston, Massachusetts

Attention: Mr. Charles Howson

Gentlemen:

This will attempt to express our appreciation for the valuable services which you rendered us when we were planning to move to our new home. Thanks to the arrangements and suggestions which you made, we are now completely installed in our new uptown plant, equipped for efficiency and organized for speed.

Speaking of speed and efficiency, we feel that the General Electric motors and control, which operate several of our most important units, are doing their part to help us serve our customers swiftly and economically.

Thanks again for the fine job which you did for us.

Very truly yours  
BUCK PRINTING COMPANY  
*Ernest J. Riley*  
Treasurer

ADDRESS ALL COMMUNICATIONS TO

**GENERAL  ELECTRIC**

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# T

## he Best Lure Makes the Finest Catch

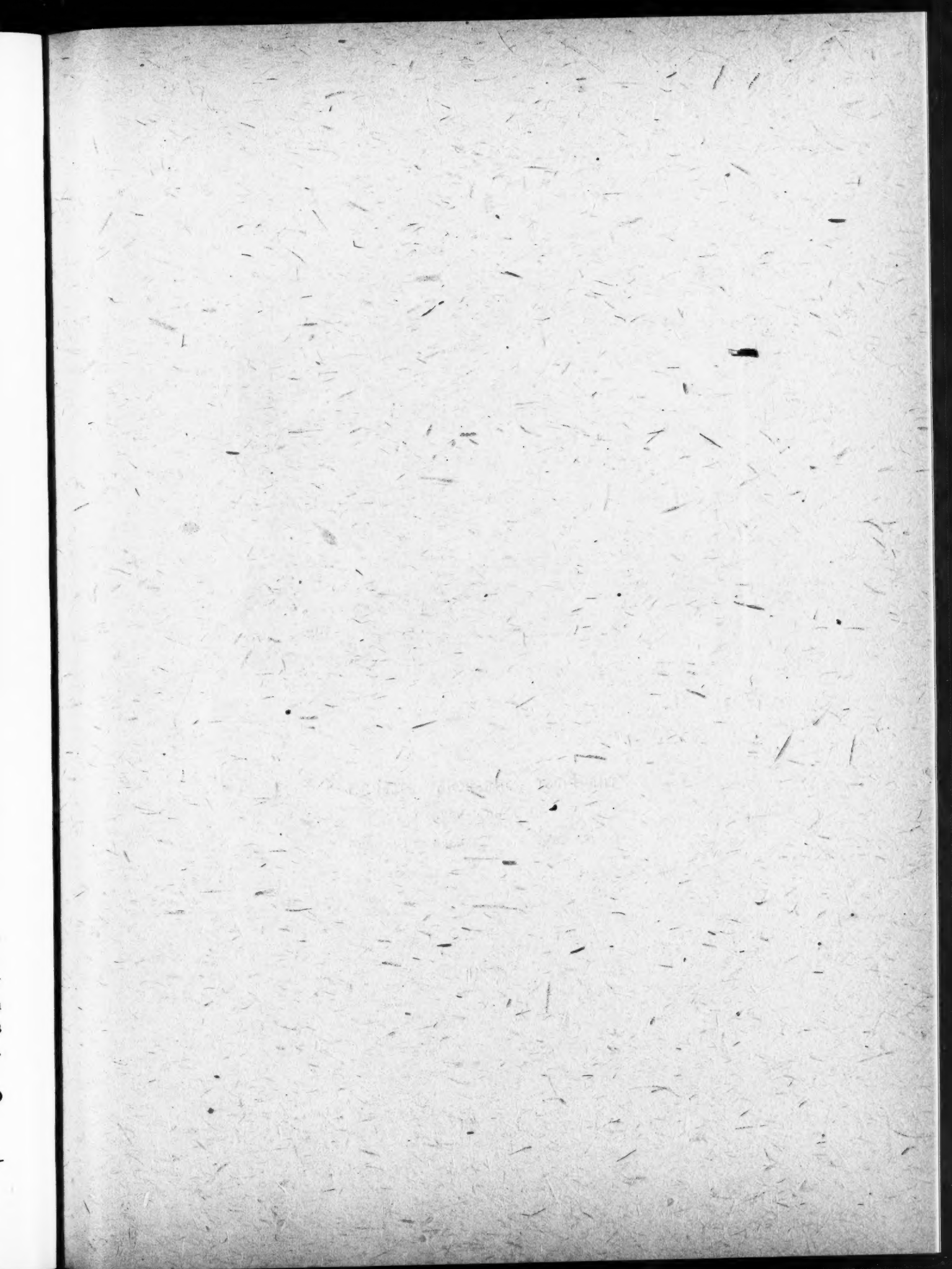
If the man in the boat had not used a brilliant lure he would never have attracted the beauty now safely in his net. Had he baited his hook with a piece of rag he might have cast all day in vain. So it is when you cast your mail advertisements into the great sea of humanity you will find your effort of no avail unless your messages first attract—then convince.

It is in the attraction of human beings that Buckeye Cover is supreme. It has everything that appeals to the senses and the mind. It is rich in color, varied in finish and so obviously sound in quality that it subtly suggests beautiful and worthy goods. For more than forty years Buckeye Cover has been foremost among America's selling tools. Have you a sample book? We will send one on request.



THE BECKETT PAPER COMPANY . . . Hamilton, Ohio

*Makers of Good Paper Since 1848*





*End of the Day*

THE FIRST SOFT-POINT ETCHING

— BY JOHN C. JAMES

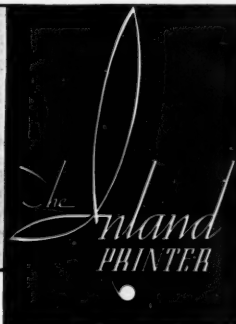
125 NO. OLIVE ST., ALHAMBRA, CALIFORNIA







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J. L. Frazier, Editor

August, 1937

## HOW SHOULD SALESMEN BE PAID?

*Is there a basic rate or percentage that's universally fair and satisfactory to the salesman and employer? Or is the customary 10 per cent commission the most logical solution? Here's opinion of former salesman. Do you agree?*

By STEPHEN G. ROSZELL

THE INLAND PRINTER has asked me to answer the question, "How shall we compensate salesmen?" It is a big assignment. I begin by admitting that I can find no basic rate or percentage to recommend as being universally fair or that will prove satisfactory to the employer and the salesman. There is so much of the *human element* concerned, such a wide difference in men and in their productivity, so much is dependent upon individual plant earnings that I, from my own sales experience, can find but one basis that will prove satisfactory and fair to all concerned—that of paying a fixed percentage on sales volume.

Let us view the proposition through the eyes of the salesman, for we must not overlook the fact that he will prove a mighty factor when we settle the pay proposition. We must consider that salesmen are not to be classed as a common herd or all put on a common footing. Therefore let's try to arrive at a standard under which we can classify the individual salesman.

First we will consider the man who sells a given amount of ordinary work and the man who sells a like amount of more profitable work. Are they to be considered of equal ability or sales value? One man could not sell high-grade, creative work because of his personal limitations; the other man *would not* sell cheaper work. One is simply a plodder, the other a producer; and their viewpoints, their mentalities, and their possi-

bilities are radically different. Their sales service is in no way of equal value to any plant. This seems obvious.

Printers are prone to class *every* man who solicits printing as a salesman. The order-taker who follows a prescribed route and the freelance who contacts and builds new and profitable business are all "salesmen." But, unfortunately for this point of view, the man who can create and sell profitable printing is usually endowed with a fair amount of reasoning power; and, being human, ambitious, and rather independent, he refuses to pull in the same yoke with his less intelligent co-worker. It's just human nature.

Looking the matter squarely in the face, therefore, I can see no basis upon which to fix a *stated amount* as remuneration for sales service. It seems to be a proposition of individual sales volume based on the character of work sold. My experience tells me that the almost universal practice of adding 10 per cent to cost and profit is the most logical solution. In this way the employer pays a preordained ratio for sales service and the salesman has the resultant stimulus that stirs him on to real salesmanship with a guarantee of fair remuneration for the amount of skill, intelligence, and energy that he gives to his work. This spells stability with no possibility of loss either to employer or salesman.

No doubt some will say that this method removes every chance for the small printer to secure the services of a

competent salesman. That is perhaps true, but we must revert again to the human element phase and remember that salesmen are of different size, grade, quality; and also that they are prone to consider their worth as based on their productivity under the best conditions obtainable. A small shop is not equipped to execute either the class or volume that a real salesman needs to remunerate him for his possibilities.

In securing the data upon which to base this recommendation as to sales remuneration I have taken into consideration the sales conditions and sales possibilities of every class, size, and kind of printing plant. I have contacted the better-financed, better-equipped employers, who, through an established reputation and an assured volume, employ adequately trained and successful salesmen on a commission basis. I have also visited the medium-sized plants where a smaller production volume and a cheaper grade of work paid a moderate remuneration to a mediocre class of canvasser-salesmen. And I have talked to the small printer who employs high-school boys and sales failures who are, because of their lack of ability and proper plant backing, struggling along on a mere pittance.

The problem of fixing a method of compensation for salesmen is too broad to be considered without a thorough analysis of individual plant conditions. Nothing tangible may be drawn from a conglomerate mass of sales data secured from the

segregated districts, local trade-association records, or national pro-rating that affords a fixed basis upon which to build a workable formula, for the simple reason that there exists a noticeable variance in production-costs, volume of plant productivity, class of product, and the ratio of sales-profit above production costs that may possibly be obtained by an individual plant and in any locality.

Realizing that the rate of compensation for sales must be gaged by a number of factors, it seems at this time unreasonable to attempt to draw a blanket ratio on pricing because of the wide difference in sales conditions and the varying scale of profits on different classes of work produced throughout the country.

In seeking a fixed ratio that may be considered as a basis for sales remuneration in the building of a price-stabilization plan, let us now try to visualize the individual employer's problem, as he must consider it, from a production-cost, profit-paying standpoint.

We must definitely consider the fact that different plants, situated in differently located districts, face the sales proposition with an established difference in costs. And that the case of equipment, efficiency, volume buying power, and other manufacturing costs, in addition to local conditions concerning the closeness of competitive selling and the lack of an assured volume of annual production, places an entirely different ratio on what may be expended for sales service.

These are the factors that must control the ability of any plant to pay a fixed percentage for sales service, for in no case can an employer pay a greater sum than is represented between production cost,

plus a legitimate profit, and a fixed sales price. These factors must be considered.

For this simple reason there can be no safe ratio for sales remuneration universally fixed, because it must be apportioned from production costs and sales possibilities that vary in different plants and are largely influenced by the class of work executed in them.

From the data collected by the writer let us consider the sales-remuneration proposition of a representative plant—adequately equipped, well financed, and producing a general line of work ranging from ordinary publication to process-color work. This plant turns out annually about an equal volume of publication, general commercial, and high-grade work. It employs a number of salesmen who are specially trained in selling the different classes of work done and who devote their full time to their specialty. Their sales volume is practically the same but the production costs and sales price on the different classes of work sold vary nearly 40 per cent.

On the common garden variety of commercial office forms, the competition of equally equipped plants places the sales price little above production costs. On publication work a better margin of profit is possible, and on process and other higher-grade work the sales profits are such as to about equalize the lower profit sales into a moderate general annual profit for the outfit.

After some years this plant, which had heretofore paid its salesmen on a production-sales basis, conceived the idea of pooling its annual sales expenditure as fixed by its established volume, and of paying its salesmen a stated salary.

## WHAT'S THE DOPE ON SALESMEN?

● How should printing salesmen be paid? Salary? Percentage basis? Is sales remuneration an unknown and unestablished factor in the American printing industry?

The writer of the accompanying article, at one time an active and highly successful salesman, says he finds no basis upon which to fix a stated amount as remuneration for sales service.

"My experience tells me," he says, "that the almost universal practice of adding 10 per cent to cost and profit is the most logical solution. In this way the employer pays a pre-ordained ratio for sales service and the salesman has the resultant stimulus that stirs him on to real salesmanship, with a guarantee of fair remuneration for the percentage of skill, intelligence, and energy that he gives to his work."

How do you handle this problem? We'd like to hear from our readers on this subject, for opinion is far from being unanimous. Write a good article, or even a letter, on this subject and we'll probably print it.

—The Editor

What was the result? A falling off in each class of production. Why? Simply because the salesman of cheaper goods was enabled to earn no more although his volume increased; and the creative man handling high-grade work felt that a check had been placed on his abilities and initiative, and consequently he sold less.



Patrons of Hotels Bellevue and Somerset, Boston, receive these four menus as a gift. Work was produced by the Forbes Lithograph Company, Boston



From these experiences I have learned that sales remuneration is the unknown and unestablished factor in the American printing industry because of the multitude of plant differences in efficient production and profitable sales possibilities. As I have said, the conglomerate mass of data on this subject provides little or no basis on which to calculate value.

There is nothing upon which to establish the value of a salesman's time except what is accomplished in productive sales; for, unlike the compositor, pressman, or binder, the salesman can have no established hourly rate of production fixed as an average of what he will produce.

My own experience, gained in long years of hard work to reach the top as a salesman, has been that the laborer is worthy of his hire in whatever position his qualifications place him; and that his earnings are generally satisfactory to him because he realizes that they are determined by the results arising from his personal efforts and ability.

In fixing a sales ratio as a part of a sales-stabilization plan I would suggest 10 per cent on sales volume. Now let's wait and see if the printing industry will have backbone enough to follow this formula: "*Production costs, plus 10 per cent sales cost, plus a fair profit, equals individual price stabilization.*" Note that I say "individual sales costs." These, if established and maintained, will go a long way toward making universal sales pricing possible.

★ ★

### Phone Book More Legible

The trend toward more legible type has reached the telephone directory. At least so it seems from an account of the new directory produced for New York City, which, it is said, has made the first change in the design of its type in twenty-two years. The principal change in the type design, as stated by officials of the telephone company, is the reduction in line weight of the letters. Also, gothic is used throughout, the former style being gothic for the names and roman for the addresses. The roman was eliminated, it is said, because its shading tended to darken the page.

The reduction in line weight of the new gothic is said to have been accomplished by removing weight from inside of the letters only, and thus letting additional light come through from the white paper. With the start now being made toward more legibility in the type used for telephone directories there may be some influence on some other forms of printed matter where increased legibility would not be out of place.

## "BLACK EYE"

### FOR BUSINESS

**J**UST WHY the printing trades or the graphic arts should be picked on and be the recipients of condemnation for the particular practice mentioned below we do not quite understand, but evidently, coming as it does from an advertising man, it happens to be the field with which he is most familiar. At any rate, the giving of gifts or gratuities, the subject under discussion, has been condemned on many occasions in years past and, if memory is not at fault, action was taken some years back to stamp out the "pernicious practice."

Before us at this time is an item calling attention to the fact that on a recent occasion L. Walter Rhoe, advertising manager of The Flintkote Company, of New York City, in condemning the "pernicious gift wars waged by printers, lithographers, engravers, and other advertising suppliers," urged advertisers to lend a hand in stamping out the practice, which he termed a reflection on the management policies of any concern which permits its use.

Mr. Rhoe is right. He is also right in the principle expressed when he says that no such gift "can make me prostitute my business judgment and do business with a concern that has repeatedly failed to secure orders through the ordinary channels of sales activity."

Mr. Rhoe stated that "the business upswing has brought with it an increase in the number and costliness of gifts, after a decline in the practice during the lean years." If such is the case it is a fact to be deplored, for relying on the distribution of gifts, expensive or otherwise, or on the dispensing of excessive entertainment, does not constitute good business practice or good salesmanship. Neither does it promote, on the part of the buyer, that degree of confidence in the seller which makes for permanent business relationship between the two—which should be the aim in all good selling. And, as Mr. Rhoe also stated, "the presentation of gifts by suppliers and their acceptance by buyers imply that considerations other than quality, service, and price enter into the purchase of advertising materials and supplies." An unfortunate implication.

Regardless of the legal or the moral aspects of the practice, it is not a good one. Whatever business may be gained thereby is at best only temporary. The salesman following that course may make a good showing for a time, but such a showing is not a lasting one. Furthermore, it is not sound competition. Once such a practice is resorted to by one supplier it immediately casts a reflection on, or engenders a feeling of distrust in, all other suppliers in the same field. Sound business cannot be built on one-time orders, or on lack of confidence. It is the *repeat business*—based on confidence which enables the salesman to go back again and again to the same customers—which makes for stability. That kind of business does not result from the giving of gifts or gratuities or excess entertainment.



## ENGRAVER FEATURES PENCIL LINES

By Harry Millan

THE frontispiece of this issue of THE INLAND PRINTER presents a feature of interest. It is produced by a new commercial intaglio method known as soft-point etching. John C. Janes, engraver, of Alhambra, California, who has developed the method, and through whose courtesy this frontispiece is shown, tells us that development of this procedure marks the first time in the history of etching that the mark of the pencil has been etched into the plate without the use of a camera.

"The favorite medium of drawing of most artists," says Mr. Janes, "is with pencil, which can be reproduced faithfully and printed on every machine that prints intaglio plates—flat-bed, rotary, steel-die embossing, or hand-plate presses. The impression from these plates can also be transferred to zinc and printed on offset lithographic presses."

The elasticity of this process, says Mr. Janes, has unlimited possibilities. "The artist," he says, "is at liberty to use every medium of shading, together with the finest line a good pencil can hold." Soft-point etchings are made with soft pencils of good grade, HB to 3B, hence the name "Soft-Point." And he says that this "should supersede the old method of steel engraving, eliminating the stiffness of measured lines, and employing the freer use of graceful hand drawing which is not practical in the regular method of steel engraving. No other process," he goes on to say, "will ever show greater depth of tone or more varied soft tonal effects from the very finest line to the blackest shadows with perfect highlights."

In printing this frontispiece Mr. Janes purposely selected a coarse stock in order to demonstrate the adaptability of the process for very fine detail and tonal effect. The illustration and lettering were printed in one impression from a chromium-faced steel plate on a steel-die embossing press with a paper wipe. By examining the illustration under a microscope, he states, it is possible to determine the various depths of the etching, especially in the dark shadows and solids, which are responsible for the deep, rich tonal effects characteristic of all soft-point etchings. This is due to a perfectly developed re-biting system which is necessary if one is striving for a superior result. Deep etching can be carried further on these plates, Mr. Janes advises us, than on any photogravure plates.

Some interesting points have been brought to our attention by Mr. Janes in

connection with his comments on this work. In the first place, he says that soft-point etching is the evolution of soft-ground etching, a French method very popular in the nineteenth century. While pictorial etchers of today still use this method, it is not practical for commercial purposes in general.

In the example shown, no retouching of any kind was resorted to. Every line and grain was made with pencil and bitten out with acids. Fine lines were made by sharpening the pencil to almost a needle point, and shaded with a fine but stubbier point. The technique in this work, Mr. Janes states, can be varied to any extent to suit the ability of the artist making the drawing. In the etching it is possible to attain all the finer points of the older methods such as mezzotint, dry-point, soft-ground, aquatint, and straight-line etching, and the process has greater chiaroscuro values than all these methods combined. This is due to the clearness of drawing, also the greater latitude possible in re-etching the plate, which can be extended to suit every purpose and effect.

Mr. Janes also states that up to date a true reproduction of a pencil drawing in relief printing cannot be made, due to the fact that the only practical method of making a printing block which will hold up when printing is through a halftone or other screen which shows the pattern of the screen, and this does not give the true mark of the pencil.

Incidentally, Mr. Janes says that this is the first time anything new has crept into the steel- and copper-plate engraving industry. He has made over three hundred buildings and pictorial subjects by the method, these ranging from the very small size of one inch square to the largest sizes the presses will take. The larger plates can be printed on all photogravure presses, but the die-stamping press is limited to plates about 5 by 10 inches in size. Mr. Janes says he regrets the steel-die presses are not made to run the large subjects as for small work and small editions they have no equal in their work. It is known that the finest prints are from genuine steel- or copper-engraved intaglio plates, some of which are printed by hand on the old-fashioned plate press, the more commercial jobs being run on the steel-die power-embossing presses which are slow in comparison with the fast gravure, relief printing, and offset presses. And Mr. Janes believes that engineers have an opportunity before them

in the development of these old embossing machines, or in building new machines entirely, that will print a genuine engraved steel or copper plate equal in merit to what has been described, but with greater speed and taking larger plates comparable in size to the other modern printing press plates. This would also require some additional development of the inks used, which would have to be adapted to the faster working machinery.

When these improvements are made, he states, it will mean a great achievement in the arts of engraving, intaglio printing, and embossing, and the selection of papers will then become a secondary matter, as the illustration in the frontispiece demonstrates.

Mr. Janes has had an extensive experience in etching steel and copper plates, dating back as far as 1907, since which time he has made many new developments in etching intaglio steel plates. He states that in 1927 patents received were for steel chromatic, a photographic method of deep etching for three primary colors on dies for stamping any pictorial subject on coarse stock, these impressions having greater depth and tintorial values, a process unexcelled for small editions on rough paper. Colortone, a four-color process, was developed later. All of these developments were especially for the steel-die embossing press.

In 1930 experiments led him to a deep-etch plate for the offset press, and he perfected a thin chromium steel plate similar to the zinc plate but superior, due to the finer grain and sharper etching of steel, a non-wearing quality being the dominant point. It was in 1932 that his method of soft-point etching became a reality. The first eight large prints of plates made by this method are in the Metropolitan Museum of Art, in New York City. Mr. Janes has since produced hundreds of subjects in rapid procession, placing the method on an actual commercial basis. The soft-point etching in colors offers a sure and easy method of color reproduction in unlimited combinations, and it can be used with every technique without showing a moiré or pattern screen. It is purely an artistic commercial process of etching that produces the true work of the artist in color or monotone.

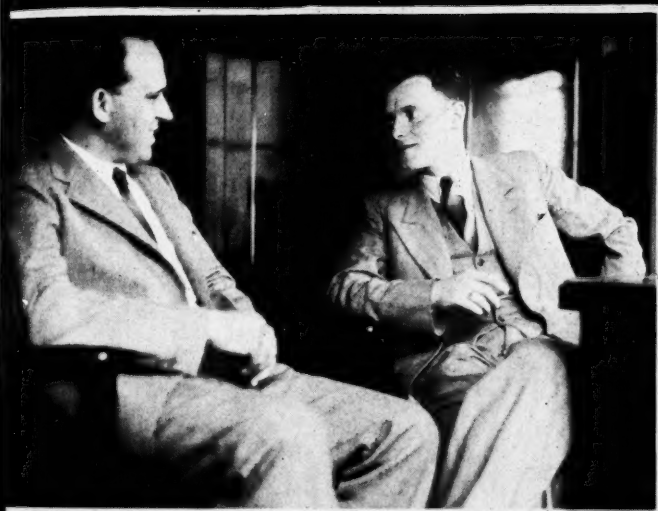
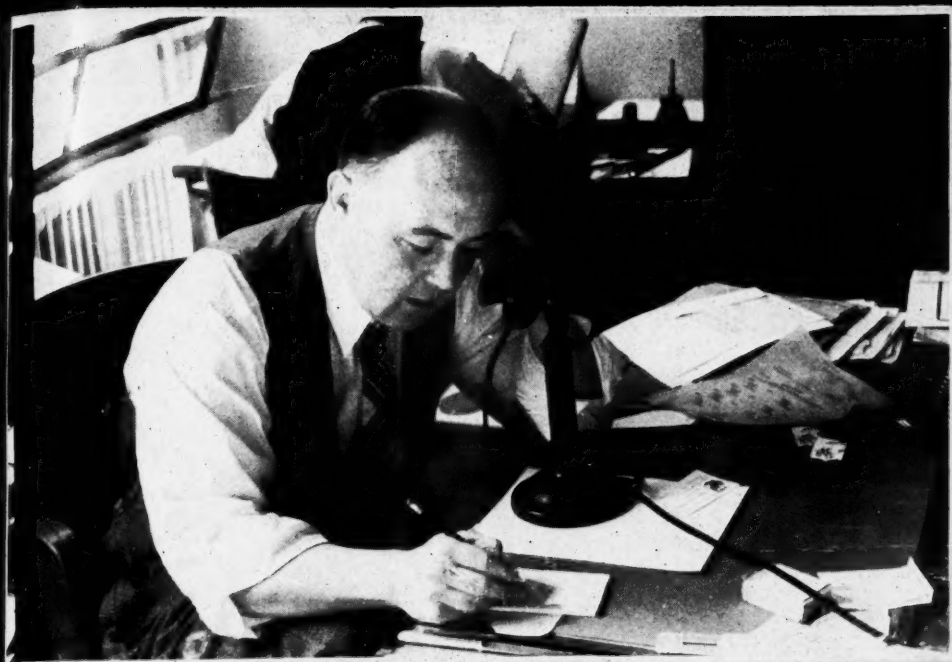
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### Readers for Two Decades

"For more than twenty years the officials of this company have been readers of THE INLAND PRINTER and have often commented on the style and general arrangement used therein. In our opinion no other trade publication or organization has contributed so much toward setting sane standards and style in printing as has your journal."—WILLIAM L. MATTICK, *the Mattick Printing Company, Chicago.*



# TALENT- DOMESTIC AND FOREIGN



THE HARD-WORKING gentleman at the phone is Paul A. Bennett; the scene is his office at the Mergenthaler Linotype Company, Brooklyn, New York, where he has been in charge of typographic layout since 1928. He also edits the sprightly "Books and Bookmakers" department in *The Linotype News*; lectures and writes on the graphic arts . . . Left, above: E. H. Bratlie, circulation manager of *THE INLAND PRINTER*, in conversation with Gunnar Fridman, of Fridmans Boktryckeri A.-B., Stockholm, Sweden, when he visited Chicago last month. (See Fridmans specimens, page 52, this issue) . . . Directly above: William R. Joyce, *THE INLAND PRINTER*'s western representative, watches O. B. Powell scan the July issue. Mr. Powell, who knows a thing or two about type, is president of A-1 Composition Company, Incorporated, Chicago; he claims he didn't mean to look skeptical. Just interested . . . At left: James Shand, of Simson Shand Limited, Hertford, England, visited *THE INLAND PRINTER* offices recently on a visit to this country. Mr. Shand is one of the editors of *Typography*, new British quarterly.

Photographs: Paul Bennett by John Averill; others by J. L. Frazier

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Remarkable portrait group composed on the monotype at The Queensgate Press by Battley Brothers Limited, London, England; shown here (reduced) through the courtesy of the producers. The original sheet is 23½ inches wide and contains approximately 130,000 pieces of type, including spacing material. Represented are England's Royal Family—King George VI, Queen Elizabeth, Princess Margaret Rose, and Prince Philip. Viewed from a distance, the picture reveals photographic and halftone characteristics.



# PICTURES FROM TYPE

*Photoengravers may have competition from the typesetting machines if "picture-composing" methods can be developed, predicts British writer*

CAN PICTURES "composed" of type units set on typesetting machines ever become serious competitors to the product of the photoengraver? L. J. Cotton, writing in *The British Printer* for July, points out that "typo-signets," as they are called, have progressed beyond the stage of haphazard "comping" and that their use for practical printing purposes is increasing.

"As trade-marks and business symbols," writes Mr. Cotton, "they have won a very definite commercial application, mainly upon the score of cost and ease of production within any printing shop equipped with modern typesetting machinery. . . . It is readily admitted that there are many obstacles to be overcome, but is it not feasible that something upon these lines could become a serious rival to the photoengraver?"

The idea of pictures in type dates back almost to the invention of movable types, though prior to the invention of the composing machine they achieved but little success, mainly because of the relatively long time required to produce such work. However, says the writer, "the introduction of the typesetting machine lowered the cost of composing, and as pictures could not be effectively set upon them, owing to the somewhat inflexible nature of these early models, the idea of pictures in type steadily waned.

"Continual improvement throughout the years has given the flexibility of the case type to the machine, and brought with it a much simplified means of handling throughout."

How pictures such as are reproduced herewith are obtained is described by Mr. Cotton: "A sketch is first prepared upon squared paper, which is arranged to correspond with a predetermined size of type body. The outline completed, the artist proceeds to indicate in the various parts of the sketch the weight of tint required. This is usually done by means of a color key.

"The sketch is then passed to the machine operator, who proceeds to set up the 'picture' line by line and square by

square, using such characters as are to be found in the magazine which will most nearly carry the amount of ink required for that particular section under consideration at the time.

"There is also the fact that, in order to expedite the work, the sketch can be cut up and distributed among several operators, although all concerned in the setting must work in closest harmony if the finished sections are to match."

This being so, says Mr. Cotton, is it not possible that the type characters could be replaced by different-sized dots—the scale so reduced that it would correspond to the different screen rulings in use, and the machine operator replaced by a photo-cell scanning mechanism, set up before a finished original?

Developing this "dot" theory in considerable detail, the writer suggests that to avoid the difficulty of casting and handling such minute pieces as would be necessary, the idea of casting from matrices might be discarded; in its place might be used a principle embodying a magazine filled with "steel dots, the square shank of which would measure the required screen pitch in each direction, with the top ends ground off to their respective dot sizes. Each would be exactly type high, or alternatively the height could be so regulated that the darker tints became progressively higher in direct proportion to their tone value, so that when the finished plate be imposed on the stone, it would be 'self interlaying,' or ready interlaid."

If the system of "dot-needles" were adopted, says the writer, the speed of the composing machine could, no doubt, be greatly increased; perhaps in the neighborhood of 25,000 characters an hour, or even more, since the machine would have no casting to do, no "dissing" of mats, nor the like.

And such a machine would not require as great a range of dot sizes as might be supposed. Within recent years, Mr. Cotton points out, it has been shown that fifteen tones are quite sufficient for the satisfactory telegraphing of pictures, and



*Monotype portrait (reduced) set by E. W. Kelso, of Typographic Service Company, Limited, Los Angeles. Only a few basic monotype units are here employed to secure the effect*

if this figure were doubled, or even trebled—which should provide an ample range—the number is still much less than half the number of characters carried in matrix form in modern composing machines.

Discussing the type of work done in this line at the present time, Mr. Cotton explains that it has become a simple matter of straightforward keyboard setting from a previously prepared chart.

"The basis of the chart is graph paper, or if much of this work is contemplated, it can be made by tapping out a few lines of unit 79 on the monotype keyboard, in 6-point or 12-point, to any required measure, and setting the repeat attachment upon the caster to work. Having set the square units, proof can be pulled and an abundance of handy-sized graph paper is at once available.

"If the required outline be drawn upon this paper it is possible to calculate the ems of set for each line, and with the flexibility of spacing available, it becomes a comparatively easy matter of keyboard setting.

"It may be argued," continues Mr. Cotton, "that beyond the novelty and amusement viewpoint, these settings have no great commercial application. But the wide adoption of photogravure for periodical printing has put a fresh complexion upon it. . . .

"The writer has hopes of a direct linkage of this system to actual photographic reproductions, and, if successful, it may be possible to set direct from the treated photograph used as copy."



## DELEGATES DISAGREE OVER 40-HOUR WEEK

By Charles M. Winchester

J. B. Lyon Company, Albany, New York

HONORED with the appointment as an adviser on printing to the International Labor Conference at Geneva, Switzerland, from June 3 to June 23, I arrived in that city on June 1, with other delegates and advisers from this country, representing textiles, chemicals, public works, and child labor, the main subjects on the Agenda. (The agenda had been prepared at a preliminary conference held in Geneva in 1936.)

Representatives of fifty-two countries and a total of about 500 delegates, with equal representation of Government, employer, and worker, were engaged on the program, meeting morning and afternoon during the twenty-one-day period. Committees were appointed; representatives from each group joined together for debate on the subjects presented.

The first two weeks were taken up with such meetings, held both morning and afternoon, with the main body convening from 10:30 A. M. to 1 P. M., at which interval all representatives were present.

\* \* \*

Attending the early meetings of the group of employers, I was soon aware that all were to be pledged against the forty-hour week except the French and American delegates, and so it turned out.

Thus when the committee on printing was organized, the employers entered the first meeting with instructions to sit and listen, but to take no part in the discussions. It was therefore left to the French and American employers to debate the various articles with the workers after the position of the employers had been presented by British and Swiss members.

The forty-hour week was finally approved for the textile industry, but it lost out in the printing and chemical industries due to lack of a two-thirds vote in the plenary session. The employers abstained from voting, as they had agreed to do.

\* \* \*

Government delegates, as well as the advisers on the various subjects, were called upon to address the plenary session. French was the prevailing language, but if you spoke in English, German, or Spanish, translators were furnished with copies of your remarks so that by the use of a telephone head-set attached to every desk you were in a position to dial the language you desired and follow the speaker.

\* \* \*

Many powerful labor leaders were sitting in the conference, as well as eight ambassadors, nine consuls, thirteen ministers of labor or their assistants, and twenty-six ranking government officials.

Frank X. Martel, of Detroit, represented the workers of the United States in the printing industry. His address, as well as mine as an employer, was printed and on the desks the next morning, as were the conference proceedings day by day.

## For Better Business:

## UNIFORM WORK WEEK

*Speech made by Charles M. Winchester, as Employers' Adviser from the*

*United States, at the International Labor Conference, Geneva, Switzerland*

THE EMPLOYERS in the graphic arts industry of the United States are happy to be represented at this conference of the International Labor Organization, and I am pleased to have the honor of bringing greetings to you in their name.

Having passed through the great perplexities of the depression, our graphic industries are now experiencing the problems of rapidly returning prosperity in the United States. Early in the recent depression the intense competition between units in our industries was made more bitter by wide differences in the number of hours worked. The National Recovery Act of 1933, with its purpose to bring economic recovery by limiting unfair competition, brought a nation-wide forty-hour week into our industry and did immediately eliminate wide differences in hours as a competitive factor in the graphic arts industries.

The forty-hour week did not, of course, solve all of our problems, but it did serve to lessen the intensity of competition and it did put back to work a considerable number of our unemployed. It caused no particular hardship to the industry as had been predicted and no noticeable loss in production.

When the N. R. A. was declared unconstitutional in 1935, the only provision in the N. R. A. Codes of Fair Competition in our industries that was not immediately and generally abandoned was that providing for the forty-hour week. In a few cities and in certain plants there was a recession to a forty-four-hour week, but this affected but a very small percentage of our national volume. Many of these firms and cities are now back on the forty-hour schedule. The latest survey in our graphic arts industries shows that the forty-hour week has been adopted by shops producing 90 per cent of the volume of our products.

In fact, there is a considerable proportion of some of the allied industries—such as newspaper printing, engraving, stereotyping, and the like—which operates a work week of less than forty hours.

It is no longer a question in the United States of the adoption of the forty-hour week—that is in America to stay.

While the lowering of the working week in America successively over the years from the sixty hours I worked as an apprentice boy, to fifty-four hours, to

● "The International Labor Conference upon reduction of hours in the printing industry is a logical step in the modern advance toward enlightened handling of the problem of hours and wages. We can see clearly in our own countries the advantages of uniform hours for all cities and districts and sections of our own country. At the same time we can feel keenly the competition from neighboring countries with higher hours than ours.

"It is logical to work for a uniform work week internationally, though avowedly more difficult. The International Labor Office can perform an invaluable function for the graphic arts industries of the world by making a continuing study of the factor of technological unemployment and what changes in hours need to be made to compensate for it."—Charles M. Winchester.

forty-eight hours, to forty-four hours, and now to forty hours, did not cause the ruin of the industry, as we employers prophecy and bitterly complain each time we are faced with demands for lower hours by labor; neither has it been the panacea for all our ills, as has been claimed by many of its advocates. We still have some unemployment in the industry in America. At the same time, we are now experiencing considerable difficulty in getting properly trained and skilled employees as recovery comes to our industry.

Undoubtedly this dearth of the skilled will be considerably accentuated as the volume of our business continues to increase. However, this vexing problem

cannot in all fairness be attributed solely to the forty-hour week. By far the greatest cause has been the elimination of apprenticeship training during the depression, and the failure upon the part of both the employers and the unions to set up any system of adult training for unemployed printing workers during this period. Change of technique through improved machinery and improved methods has been so rapid that many skilled workmen, unemployed for two or three years, are finding themselves unable to keep up with the changes upon their return to work.

As I look back over the more than fifty years during which I have worked in the printing industry, from printer's devil at sixty hours a week, to the head of a large printing institution that employs over 1,000 men and women on a forty-hour week, I can see no great disadvantages in the successive reduction of hours over these years, though I did my share of complaining and viewing with alarm at the time that each demand for lowered hours came up.

As I look back on these years now I can see that what was really happening was that, much against our poorer judgment at the time, we were sharing with our employees in lowered hours as well as in higher wages the fruits of the introduction of faster equipment and better production methods into our plants. Each time we have been compelled to lower hours we have gone out to purchase speedier machinery or to rationalize further some of our production methods, in order to compensate for the costs temporarily increased by the lowered hours and higher wages.

Generally we have been able to reduce the costs to our own advantage until further demands for sharing became again the mother of further invention and further compensation.

The gradual reduction in working hours over the years in America has not reduced production, but has followed in the wake of gradually increased production through mechanization. Hour reduction is really an effect and not a cause.

It has been a balancing process providing us with increased leisure as our inventions have increased productivity.

If we grant this direct correlation between lower hours on the one hand, and faster machinery and better methods on the other, should we not at last be forced, by every logic, to abandon our outworn methods of demands for lower hours not backed up by any proofs; of refusals to consider any change in hours; of bitter strife; of strikes, and all the attendant losses, both economic and spiritual?

Should we not do our collective bargaining, not on the basis of strike demands and the bitter cries of impending ruin, but rather on the basis of a scientific study of the extent of the mechanization and rationalization progress during any set period of time? Such a study might be able to determine, on a much fairer and more accurate basis than now obtains, to what extent hours could be lowered and wages raised.

Naturally many factors have to be taken into consideration in arriving at such findings, as all the manifold problems of industry find their expression in hours and wages, but certainly collective bargaining based upon such studies is an advance over the present unsatisfactory and uneven adjustment of hours from community to community, upon the basis of which party has the greater force.

This present international conference upon reduction of hours in the printing industry is a logical step in the modern advance toward enlightened handling of the problem of hours and wages. We can see clearly in our own countries the advantages of uniform hours for all cities and districts and sections of our own country. At the same time we can feel keenly the competition from neighboring countries with higher hours.

It is logical to work for a uniform work week internationally, though avowedly more difficult. The International Labor Office can perform an invaluable function for the graphic arts industries of the world by making a continuing study of the factor of technological unemployment and what changes in hours need to be made to compensate for it.

The conference is of prime importance to our graphic arts industries because it is taking the first steps, however halting, toward presenting a more scientific and rational solution of the problem of sharing the rewards and accomplishments in these industries of ours than the outworn and strife-torn methods, hitherto employed at so much cost.

The employers of the graphic arts industries of America are most happy to have even a small part in trying to inaugurate such a new day at Geneva with their colleagues throughout the world.

● *Mr. Winchester's speech at the labor conference is printed above verbatim; on the right you will find a summary of the interesting address made by the labor representative, Frank X. Martel, of Detroit.*

—EDITOR.

## MANY ADVANTAGES IN SHORTER WEEK

*says Labor's Representative*

**O**PPPOSITION to the forty-hour week was pretty generally voiced by the employers' delegates at the International Labor Conference at Geneva; support came only from the French and American representatives. In presenting labor's side of the picture, Frank X. Martel, of Detroit, who attended the conference as workers' adviser from the United States, stated he was pleased with the attitude taken by the employer-delegates from this country.

"It is most gratifying to me, as a representative of labor," he said in opening his speech, to hear the employers from my country support the Hours Convention which is being considered here both by voice and vote. That proves the cooperation which has existed during many years with the employers through our trade-union movement, and I take this opportunity of thanking them for their fine contribution."

However, he pointed out that "it was very evident that . . . the employers' group had definitely decided to ignore the instructions of this conference and to do everything within its power to frustrate the preparation and adoption of a Forty-Hour Convention."

Mr. Martel then reviewed the attitude of the employers' representatives, restating the objections they had made and giving his answers to them. We give a summary of some of the objections and answers as presented by the speaker:

**Objection** (by Mr. Fletcher, England): A convention for a forty-hour work week is unnecessary and impossible. It could not be made sufficiently flexible to result in international uniformity. Establishment of such hours would increase prices and drive away business; it would result in a rise in prices; such a rise would necessitate increase in revenue, the result of which would be the disappearance of many newspapers.

**Answer** (by Mr. Martel): "On page 46 of the report of the International Labor Office, we are told that in Great Britain agreements relating to hours of labor provide that on daily newspapers in England and Wales, except London, the hours on night work shall be forty-one and one-fourth. On page 53 of the same report, we read that the forty-hour work week is in force in Great Britain for piece hands on evening newspapers and for certain classes of workers on Sunday

newspapers in London. Further on, we read that a week of under forty hours is fixed on morning papers in London. This shows that a considerable portion of the printing trade in Great Britain is already on a forty-hour week, and still Mr. Fletcher tells us that it is impossible."

*Objection:* Mr. Davies, of England, stated that except in case of a catastrophe he hoped that unemployment would not rise to such an extent in Great Britain as to require so drastic a remedy as the forty-hour week. Further, he said that in Great Britain it had never been suggested that printing was unhealthy work.

*Answer:* Mr. Martel pointed out that in the United States since 1880 the printers' union has subsidized employes in the composing rooms to the extent of nineteen million dollars for the building and maintenance of the Printers' Home at Colorado Springs, where upwards of four hundred members of the craft are constantly undergoing treatment for ailments acquired largely in the printing industry. Mr. Martel also called attention to the fact that the Government representative from the Argentine Republic had stated that hours were reduced to thirty-six a week (under the Act of 1929) for the purpose of protecting the health of printing workers in that country.

*Objection* (by Mr. Beaufort, Czechoslovakia): A reduction in hours of work would so increase the price of printing as to cause an obstacle to progress. Because of collective-bargaining agreements in that country the situation would be considerably complicated by the introduction of a forty-hour week.

*Answer:* Mr. Martel again referred to the Labor Office report; it revealed, he said, that in Czechoslovakia, in the collective agreements for printing and kindred trades, night work is restricted to seven and one-half hours, and that when day workers are employed at night or in shifts they are restricted to a seven-and-one-fourth-hour day. Mr. Martel also said that the report indicated that the forty-hour week is in force in Czechoslovakia for the Graphic Union.

*Objection* (by Mr. Rise, Denmark): A forty-hour week could not be applied in the printing industry in Denmark.

*Answer:* The Labor Office report, said Mr. Martel, shows that collective-bargaining agreements in the printing industry provide that all work done after 7 P. M. must be reduced to a seven-hour day, which brings a considerable portion of the industry in Denmark under a forty-two-hour week.

*Objection* (by Mr. Heyman, Sweden): The introduction of the forty-hour week would bring about a demand for an in-

crease in wages that might give rise to serious social disputes.

*Answer:* The Labor Office report, said Mr. Martel, shows that the collective agreement for printers in Sweden already provides for a forty-five- and forty-two-hour week for a considerable portion of the industry.

*Objection* (by Mr. Ostberg, Norway): Unemployment in the printing and book trades in Norway represents only 8 per cent and that the introduction of the forty-hour week would bring about a decrease in production in view of the lack of necessary labor.

*Answer* (by Mr. Martel): "On page 48 of the Labor Office report we find that the collective agreement for the printing trades provides that for night work, hours may not exceed thirty-nine a week, and thirty-six hours for Oslo newspapers. For machine compositors working shifts, forty-two hours are fixed for those employed between 7 A. M. and 7 P. M., and thirty-six hours for those employed regularly at night, with thirty-three hours for newspapers in Oslo on the night shift. Still Mr. Ostberg infers that a forty-hour week in the printing industry would seriously handicap, if not ruin it."

*Objection* (by Mr. Munro, Union of South Africa): This speaker was opposed to the forty-hour convention on the grounds that there is a shortage of labor in his country. He stated that an international convention was both unnecessary and undesirable.

*Answer:* Mr. Martel said that the report indicates that all night work done in printing establishments in South Africa must be done on schedule not to exceed forty hours a week.

Having thus considered the arguments of the employers' representatives, Mr. Martel stated that, according to Charles M. Winchester, the United States is working practically 90 per cent on a forty-hour basis. "In Poland," he added, "the working week for the printing industry is fixed at thirty-six hours; Spain is on a thirty-six-hour-week basis; New Zealand, forty to forty-two hours; Russia, a six-hour day; Italy, a forty-hour week; France, a forty-hour week; Australia, a forty-hour week; the Netherlands, forty-two to forty-five hours. Switzerland, according to the Labor Office report, has fixed hours of work for the industry at forty-five for day work and forty-two for night work."

Listing the advantages of the forty-hour week, the speaker said: "It will provide for additional leisure for employes, permitting of more attention being devoted to their health and cultural development. It will absorb unemployment

and relieve the public tax roll of the cost of maintaining unemployed and rendering aid to those whose health is ruined because of the nature of the occupation.

"Those delegates who are opposing the convention," concluded Mr. Martel, "are saying in substance that they do not trust their people back home, because the convention will not be effective in their country unless it is ratified by their own people. Why not give your people a chance to express themselves on this all-important subject? Let those of us who believe in the forty-hour week in the printing industry have an opportunity to place it before the various governments of the world for their acceptance or rejection as they see fit."

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### **Collectors, Attention!**

Early issues of THE INLAND PRINTER, now rare, are always a source of fascination to the student of printing. We have just learned of the availability of two bound volumes—October, 1890 to September, 1891; and October, 1891 to September, 1892. They are the property of H. E. Simkin, Route 2, Maitland, Florida, who states he will be glad to hear from correspondents who might be interested in securing one or both of these volumes. Aside from their intrinsic value, they possess several points of interest.

Around 1890 Mr. Simkin, a publisher, was called to England. Learning that business would keep him there for some little time, he had his INLAND PRINTER files sent to him, and shortly afterwards the above-mentioned volumes were bound. The binding was done by a famous firm—Hazell, Watson & Viney, of London—the job including half leather, marble end papers, and other refinements. When Mr. Simkin returned to the United States, the prized volumes came back with him—and then they went traveling again, this time to Australia, where for three years Mr. Simkin was located. On their next return to America, they came through Egypt and other Far Eastern countries.

Despite their age and travels, says Mr. Simkin, the two volumes are in good condition, and would be valuable additions to a typographic library. Mr. Simkin would be glad to consider an offer.

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### **"We Appreciate—"**

"Although particularly interested in offset work, we appreciate the wide range of subjects covered in your pages, especially those dealing with budget control."—*Commercial Copying Company, Sydney, Australia.*



# WHAT! OKAY BEFORE TYPE'S SET?

*Clients of a British letterhead firm put final okays on pencil sketch!*

*Investigation shows that a similar practice is sometimes followed here*

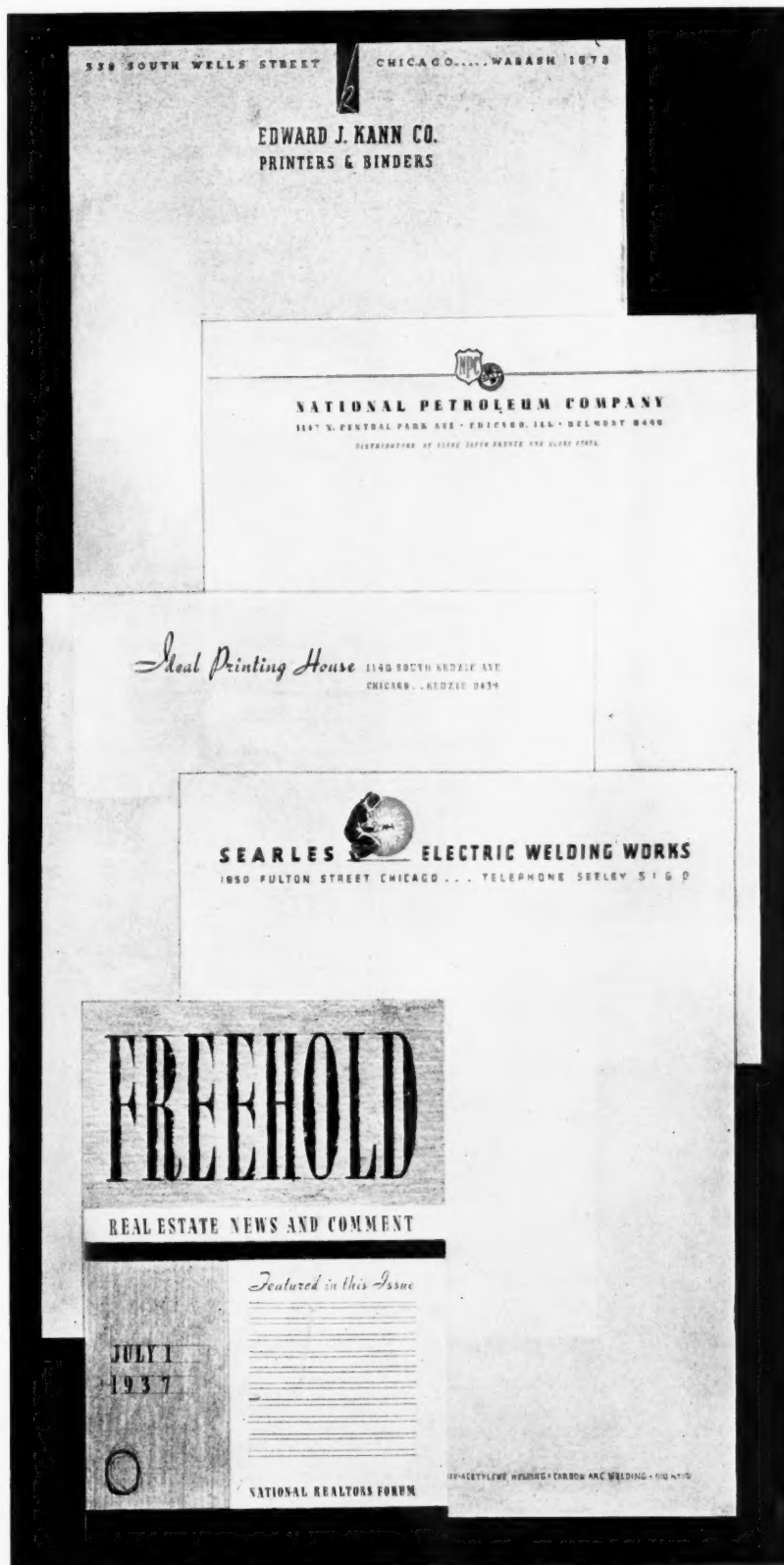
THE GENERAL SCENE was West Bromwich, England, which is to Birmingham what Evanston is to Chicago. More specifically, it was the office of J. Reid Adam, general sales manager of the giant Kenrick & Jefferson printing plant, headed by Fred Jefferson, a descendent of the same Jefferson who was an ancestor of our own revered former president. Your correspondent was there, at West Bromwich, in Mr. Adam's office. He was looking out from that office into a larger room where perhaps twenty young folks—men and women—were working on inclined drawing boards. Going through, he had seen what they were doing; they were drawing, to micrometer measurement, letterheads, billheads, business cards, and the like. These layouts were later to be put into type.

"What's the use of such precise layouts?" the visitor from America inquired of Mr. Adam. In short, and to go all the way at one hop, these artists were drawing such letters as six-point Copperplate Gothic, for instance. Of course the larger sizes of more characterful types, as everyone the least bit familiar with types will realize, were much easier to draw.

Well, it nearly bowled the American over when, in answer to the question (rather critical it would seem), Mr. Adam replied, "It's the only proof our customer sees." Then the visitor's eyes did open!

"You see, it's this way," Mr. Adam went on; "we have customers all over the world—in all countries except Canada and the United States. We work over these sketches if necessary until they entirely satisfy the customer before the order goes into the plant. That way, we don't have a lot of dead or dying type matter cluttering up the shop."

Further inquiry disclosed that this particular feature was not the principal idea. Production, engineering, and sound economics are back of the plan. In short, the economies realized from changing such a sketch—which nevertheless looked almost like the finished job—proved so great that they more than offset the cost of the original sketches being made far more meticulously than is usually the case. And, remember, the original sketches



*Meticulous layouts sketched in pencil give the client an exact idea of what finished job will look like*



serve the purpose of getting orders. Remember, also, that the more refined sketches cost so *little* more than ordinary shop layouts would cost that they make the added advantages really a bargain.

"Well," quoth the American, "no one goes to *that* amount of trouble in the U. S. A.—except advertising agencies working on advertising for national magazines." But he was wrong.

He recently called on Bernard Snyder, president of the American Typesetting Corporation, Chicago, and learned something. He learned that, with certain modifications, the craftsmen of that organization's studio were also drawing letterheads and other forms to look like the finished job would appear, even to lines in six-point Copperplate Gothic. The group of such sketches reproduced here-with demonstrates the fact. You'd think the main lines of Kann's heading were Karnak Obelisk; you'd think the main line of The National Petroleum Company heading was from a proof of Corvinnus type; and "Ideal Printing House" actually seems to be set in Trafton Script. But, believe it or not, this whole group was photographed from pencil copy drawn to scale—that is, in the case of the letterheads, to 8½- by 11-inch size.

Whether or not Mr. Snyder ever achieves what appears to be his ambition, it will not be his own fault if he doesn't. He's obsessed with the *quality* point of view. He's sold, as THE INLAND PRINTER is sold, on the idea that the way to beat price competition is to offer a super product—made super by up-to-date, characterful types and with layout of a character beyond the scope of the average compositor today. Due to conditions and the production-minded attitude of master printers (with some exceptions), the modern compositor has retrograded to the status of a mechanic; whereas twenty-odd years ago he was a craftsman.

What a wonderful ad for Barney—not to cost a dime! However, it isn't being printed for Mr. Snyder; it's being printed for readers who haven't as yet felt the urge to do what will make their own business, and that of the entire industry, better. By "better" is meant better work, better prices, and more profit.

Mr. Snyder recognizes what THE INLAND PRINTER has recognized—the latter by offering each month copy for printers' advertising, with cuts at cost plus postage—specifically, that while the shoemaker's children go poorly shod, the printer who lives on advertising does very little of it for himself, and on the whole what he does is sadly nondescript.

So, for printers' own advertising, Mr. Snyder offers a syndicated cut-and-idea

service—and a service in layout for advertising pieces which the printer can sell. The reproduction given below, showing a page from American Typesetting's monthly portfolio, *The Sales Builder*, indicates the character and scope of this broad creative service.

Unfortunately, the initiative in type has long since been wrested from the printer. What goes and what doesn't is decided, in the main, by art directors of advertising agencies. As the original type designers

were primarily printers, and as printers are the ones who use type, it seems as though it were time printers took a greater interest in types and their use—time that they became the arbiters, not the followers, mere mechanics. They ought to be asked what types to use—not be told!

Whether enough of them will see the light to make Mr. Snyder's dream come true, no one can say. It *should* come true. And if it does, the printing business will be better—for the printer.



Suggested layouts for printers' use; a page from *The Sales Builder*, monthly portfolio of ideas issued by the American Typesetting Corporation. Stock cuts are also available; can be ordered separately

# The Open Forum

Dedicated to frank discussions of topics of interest. The Editor does not assume responsibility for the views of his contributors

## Familiar Battles, Series 90

*To the Editor:* One who disagrees with about everything in the article "The Trend of Typography" written by that distinguished typographer, Lewis C. Gandy, and which appears in the July issue of your magazine, is going to take issue with him—and *take issue* is what I mean. Definitely.

I know Gandy, can fathom his mental processes, and know how he has arrived at his mental viewpoint. A man who has grown up in the tradition of restrained typography, who has sat at the feet of such men as Cleland, Updike, Rogers, *et alii*, is sure to be somewhat warped in his judgments. This is proven by his coupling together advertising typography and intelligent people. He is blind to the fact that they don't mix, nor do oil and water.

Experts in the advertising field agree that intelligent people, intelligent according to Gandy's standards, seldom read advertisements. Ordinary people, myself included, who believe what they read in the papers, hear over the radio, and who devour the tabloids, have little or no use for chaste and beautiful, restrained and dignified advertising. We have to be hit in the eye with the heaviest typographic brick, as witness Gandy's own exhibits accompanying his article.

He sees fit to criticize the liquor ads. Are they lousy?!! But the liquor itself is lousy! So what? They most likely sell the booze, and that's what they're for. And the moral of that is that an advertisement is intended to sell, and if it sells, it is good—"high-brow" Gandy to the contrary. I'll wager that the Buick ad sells more cars than the dainty Zephyr ad. So let the Buick ad "shout" and sell; while the Zephyr ad "speaks softly," I'll take the first mentioned.

And the Dobbs hats, "quality articles." How many do you see on the street? I'd like to see that ad set up in something a little less "restrained"—something the average man would see and like and react to. It is a good hat.

The Young & Ottley advertisement, is, of course, directed toward that class that

has funds for investment in the hundred thousands. About one in ten thousand is interested, so why put such an ad in any newspaper of general circulation?

One trouble with Gandy and the exhibits he uses, seems to be that he has overlooked the fact that all advertising copy, design, and typography is for the purpose of selling; and selling to the people with perhaps a limited, or certain kind of intelligence.

So before casting those typographic pearls before the swine, find out, Mr. Gandy, whether the, to your mind, rotten advertising typography actually sells. If it does, then it is a good model to follow.

As a typographer who also believes that each style has its right use and right place, I am aware that *The Trend of Typography* is toward saner, better, and also toward Mr. Gandy's long-established, typographic principles. We must be broad-minded and up-to-date, and follow the trend wherever it leads, however.  
—TYPOGRAPHER, Boston, Massachusetts.

★ ★ ★ ★ ★ ★ ★ ★

## Printer on the Air!

Can printing be sold by radio? The Grimes-Joyce Printing Company, of Kansas City, Missouri, broadcasts two fifteen-minute programs a month from station WHB, and while it doesn't claim to get any direct orders by this method, it does feel that the enterprise is worth while from an institutional standpoint.

"Our program," says J. H. Grimes, president, "is a musical one, with the usual announcement about our product. We find it especially convenient for pushing special lines, such as seasonal printing. We find that it reaches a valuable out-of-town territory with which we do not have any other regular contact. We frequently receive inquiries from manufacturers in small towns who refer to our program."

Incidentally, Grimes-Joyce handles all of WHB's printing. Printers are discovering that the modern radio station makes use of a great deal of printed advertising material in addition to regular forms.

## Color in Composing Room

*To the Editor:* I was very much interested in Waldo Adair's article, "Type Cases Are Quickly Located," in your June issue. My shop is a small one, with four type cabinets containing approximately eighty cases. I have a few families of type, but the majority of my type requires an average of two or three cases to hold the different sizes of each face.

The average compositor in the average shop is able to spot a particular case by its particularly dirty, or particularly clean, or peculiarly damaged, appearance. In my shop, all cases are enameled a rich chocolate brown, with the combination label-holder case-pulls in red. So, I am using a system of *colored labels*, to aid in spotting particular cases. As some of the families come in several weights—such as Bernhard Gothic in light, medium, bold, and extra bold—the same colored label, light blue, is used for all, but the different weights are distinguished by separate point-number labels, one by one inch, in a different color for each weight, over the blue label at the left. For medium weight, for instance, the main label is blue and the point-number label is pink—incidentally, cut from a calendar printed on different colored stock for each month.

Those who have already equipped their cases with white printed labels, can easily add the color signals by wrapping their labels in different colored cellophane. As there are not sufficient colors to go around, it does not matter if the same color is used for two different families, so long as these cases are in different type cabinets.

In my shop, these cases, cabinets, and most of the woodwork in rich chocolate brown, the pulls in red, the vari-colored labels, the presses in black and in battle-ship gray, and the steel furniture in olive-green, lend a touch of color, the psychological effects of which should not be underestimated. Color in the composing room, pressroom, and front office, helps all concerned to take pride in their work; and the customer who sees the color in

these rooms instinctively feels that it is not idle talk when the printer suggests the use of color in printing.

A variation of the use of different colored labels is obtained by painting the case-pulls different colors, either with or without the vertical strips described by Waldo Adair.

For the small plant that does not desire a type-locating book, a card listing all the types and sizes, tacked to the composing-room wall, is just as handy. If each and every size of type in the composing room, one word in caps and one in lower case, small caps, cursives, and so on, is printed on cards, these cards will prove of inestimable value not only in helping the compositor decide which face or size is the most appropriate for the job in hand, but also in helping the prospective customer decide on what he wants. The card printed with type used for social stationery will be found unusually handy around Christmas time.

Department stores, dime stores, and chain help-yourself grocery stores have either double-faced aisle signs or wall signs, so that customers can easily spot the counter or shelf offering the desired goods. So, why not have aisle signs in the composing room, bearing such designations as "BODONI," "CASLON," "GARAMOND," or wall cards above each cabinet, "BODONI CONDENSED," "CASLON 471," "GAR. BOLD ITAL.," and the like? A new compositor, surveying the room, can spot the particular type he is looking for without having to go to the type-locating book.—WALLACE R. TURNER, *Fresno, California*.

### More About Roycroft

To the Editor: We have read with considerable interest the article, "The Romance of Roycroft," by A. Raymond Hopper, in your June issue. It is indeed a fine discussion of a type face that did gain a wide popularity. Why it did might be a matter of considerable conjecture. In any event we feel that the popularity of Roycroft at the time this type face came out might have had a little to do with the popularity of type.

Particularly, though, do we want to call your and Mr. Hopper's attention to one or two points that require changing. Mr. Hopper has stated, "But for thirty-five years it has been helping to spread the fame, and since 1912 keep fresh the memory, of the institution founded by the craftsman Fra of East Aurora whose body rests with the ill-fated *Titanic*."

Of course we here who have carried on under Elbert Hubbard II for a longer period than Elbert Hubbard himself had the Roycroft Shops, feel that the work

that we have produced here since then has had considerable to do with maintaining the institution and the knowledge of Elbert Hubbard, and we don't like to see most of the credit taken by the type face alone.

Primarily, however, we want to change the 1912 date to 1915; and the ship in which Elbert Hubbard's body rests is the *Lusitania* which was sunk by a German submarine. Elbert Hubbard lived to write one of the most dramatic pieces he had ever written about the sinking of the *Titanic* and maybe it is the tie-up of his name on this writing that made Mr. Hopper think of the *Titanic* in connection with the Fra.

I am sending a copy of an old issue of *The Philistine* in the early 1900's showing the text which was set in Bookman as Mr. Hopper has said, and which also will give him more information about the rest of the typography of this magazine. The one I have selected shows some type faces which do have the rough hand-drawn appearance of the Roycroft type face.

Incidentally, we are today using Packard and Powell faces in many instances, and they do have a similarity to Roycroft.

## A Copy Suggestion

### MACHINE POWER MAN POWER WILL POWER

● This organization offers to exacting buyers of printing the use of modern production methods and mechanical equipment to produce better printing more economically. In addition to this we offer the services of a highly skilled personnel in whose ability and accomplishments we admit pardonable pride. Machine power? Yes! Man power? Yes! But more important than these—WILL POWER—the will to attain a better quality and a higher standard of performance.

GUIDE asks no more for GUIDE'S service, but YOU stand to get more when you call GUIDE'S representative to serve you.

*The Guide Printing Company, Incorporated, Brooklyn, New York, has been in business since 1903. Above is sample of its trade-journal copy*

Both of them have been with us a great many years, and you can see in them a similarity to Roycroft in the copy of *The Philistine* which is coming to you.—PRESLEY DAWSON, *Sales Manager, The Roycrofters, East Aurora, New York*.

### Engravers' Contribution?

To the Editor: Congratulations on your editorial, "A Way Out for Photoengravers" in your June issue. We hope that every printer in the country reads it.

For some years we have been trying to convince our engraver friends that the biggest boon to their business would be to lower the cost of engravings. But to such a suggestion we get the unfailing answer that all of them are operating on the border line, therefore the only way out is to raise prices.

During the past five years paper values have increased and numerous examples now exist of splendid accomplishments, namely: more opacity through titanium loading, better finishes in low-cost sheets such as Production Gloss. And inks are greatly improved through quicker drying, new colors, and non-offset spray arrangements.

On top of this the cost a thousand press impressions is reduced through greater press speeds and fine printing equipment.

But ask the engraver for his contribution to lower cost, more wide-spread printing, and he shows you exquisite samples of expensive color work produced for large corporations and out of the reach of the average small advertiser who forms the back-bone of the printing industry in this country.

It seems to us that the basis of this difficulty lies in the fact that the engraver forgets he produces a raw material for printing, operating as a "handmaiden" to printing. The origin of this difficulty may be due to the direct selling of engravings to the customer, with the result that the engraver believes that his sale is an end in itself.

The result is that the engraver has not adjusted himself to the printers' problems as have the papermakers and ink-makers. Evidence of this is the continued practice of most engravers to use engraver's proofing paper rather than the grade of paper the printer is to use on the job. How silly it would be if ink-makers pursued the same practice in matching ink colors.

In summary, we hope you will continue your discussion because we feel that high engraving costs and inflexible engraving methods are doing much to retard the letterpress printer.—W. R. BROWN, *Charles E. Brown Printing Company, Incorporated, Kansas City, Missouri*.



# The Proofroom

■ By Edward N. Teall

Questions pertaining to proofreaders' problems are solicited for consideration in The Proofroom. Reply cannot be made by mail

## Not Quite Out Window!

How far should "follow copy" orders go? I don't want to go out the window!—*Texas*.

Here's a subject on which many pages could be written. It is hardly possible to give a satisfactory answer without more specific statement of the situation back of the question. It would make a lot of difference whether we were speaking of dictionary work, or small job work, or newspaper work.

In a general way, it may be said that the closeness with which copy is to be followed depends to some extent on the extent to which those who prepare the copy are required to do their work right. The compositor who cuts away from his copy takes a big risk. If he corrects an error in the original, he gets mighty little credit. If he makes an error of his own, he has no alibi.

Certainly if the copy showed "thr" for "the," the compositor would be foolish to follow copy. (But even in correcting such simple errors he must be sure they are not intentional, as for example in the writer's quotation of somebody else's error.) If the copy shows "hoarse" where "horse" was clearly intended, the situation is just a bit more complicated, but I wouldn't give much for the services of a man who could calmly put into type a raw error like that.

The first fact is that the compositor is paid to set what is handed him, and if there are errors in the copy, it is not his fault. The second fact is that every worker along the line has a stake in the quality of the output, and in producing it as economically as possible. From there, each of us must work it out for himself.

## A Question Arises

We have had a bit of discussion regarding the following sentence, and would very much like to have your opinion: "The label bearing our name is yours as well as the customer's guarantee." The question that has arisen is whether the word "yours" should remain as is in the plural or should be singular.—*Toronto*.

What's this about plurals? The question is whether it should be "your" or "yours," each of which can be either singular or plural. We say "This is your

book," "The book is yours." The sentence on which the query hangs fills out this way: "The label is your guarantee as well as the customer's guarantee." As it stands, the sentence actually says "The label is yours," and then adds a non-syntactic group of words, "As well as the customer's guarantee." Any reader would know just what it really means, but the grammatical construction is poor. I imagine the sentence is from a circular letter to dealers. It could be corrected by changing "yours" to "your." Possibly it would have been better to rewrite it before sending copy to the printer.

## Those Latin Plurals

I have seen "badge" defined as "A token, mark, decoration, or insignia of office." This is equivalent to saying "a token, a mark, a decoration, or an insignia of office"—is it not?—and what I want to know is whether "insignia" can be used as a singular.—*Missouri*.

The rewording of the sentence is fair and correct, grammatically. "Insignia" is the plural of "insigne," but few of us say or write "an insigne." The Latin plural is quite frequently used as an English singular. It's not quite as jolting to me as "this data is."

## Why Is a Proofreader?

I'm only half fooling when I ask, Why do we have to have proofreaders?—*Texas*.

And I am not fooling at all when I answer as follows:

Because printing with errors in it is an utterly undesirable product. Because it doesn't pay. Because imperfect printing is bad business—and good proofreading is a guarantee of quality. Because the proofroom is a vital, indispensable part of the printing business.

Even in a one-man print shop, the one man has to pull proofs of whatever he sets, and go over them himself, to catch his own errors. The small shop where everybody takes a turn at scanning the galleys is not proofroomless because it has no use for proofreaders, but only because it can't afford to hire specialists. It is the simple, inescapable truth that you can't have printing without proofreading.

## Space Carefully!

Just how important is spacing? Of course I know it has to have some attention, but I sure do think my boss makes too much fuss about it.—*Maine*.

Good spacing is not only important, it is essential to good printing. Uneven lines are a blemish. The proofreader should watch the spacing carefully—but the compositor has first whack at it, and his opportunity is great. His responsibility should be measured to match.

It is wasteful to spend much proofroom time on marking for better spacing. But then again, it certainly is not good business to accept poor spacing rather than do the resetting called for on the galleys. I think print-shop morale would be stiffened, and the welfare of the business promoted, by holding compositors to a sterner accounting in such matters.

## What's o'Clock?

If we use the sentence "at eight o'clock at night" as a heading or display line and wish to capitalize the first letter of each word except the second "at," how do we capitalize "o'clock"? Is it "o'Clock," "O'Clock," or "O'clock"?—We are battling over this.—*Michigan*.

Choice, if any, lies between the first and second styles. "O'clock" can be ruled out with assurance of support in almost universal usage.

The second form, with capital "o" and capital "c," is not seen in the best print, but does sometimes get into type.

The really correct form, as established by careful printers, is "o'Clock."

## Quirks o' the Clock

See style from *Herald Tribune* (Note: no hyphen), "The Five O'Clock Girl," and consider this from a club notice: "At 7:30 O'Clock."

Do not you, really, admit that "O'Clock" looks neater than "o'Clock"?

To be sure, "O'clock" would not pass. But in ordinary "o'clock" the "o" and "c" are equals; why not likewise when in cap-initial form?

The "O'Clock" printers are legion! They set the pace.—*New York*.

Sorry to hear it! Their logic seems to me quite unsound.

This letter gives the old query a new twist that makes it welcome in the department. It certainly does not, however, change my opinion on the proper way to



print the shortened form of the expression, "of the clock," meaning, as we are all aware, "by the clock."

My valued friend "KDG" of THE INLAND PRINTER office sends with it a note: "This question should soon know its way to us without need of mailman or stamp. Why can't folks see that it is 'of the Clock,' and they surely would know enough not to capitalize 'of the'."

Patience, KDG! That's the way we get along with the department's business, which is to be helpful to readers—and fight all the time for correctness in printing. We must be patient.

### The Signless Infinitive

Which should I write: "All you need do," or "All you need to do"?—*District of Columbia.*

Isn't this a peach of a query? We don't say "Do you want go," "Would you like go." In these we all always use the "to" as sign of the infinitive. But anybody might say "You need not go." Quite obviously, "need" has a standing in idiom that grammar does not account for. The New Standard Dictionary says: "In modern usage *need* is used as an auxiliary followed by the infinitive without *to* and without inflection in the second person singular; as, he *need* not go." There's your authority; as for reasons—well, your guess is as good as anyone's.

### Singular Singulars

Is it correct to speak of "a statistic"? It looks funny to me.—*Oregon.*

No, sir; this is one of those very "singular" singulars in which the American public indulges its fancy—but it isn't right for all that.

We speak of "a strata," "a data." Of course here the correct singulars are "stratum" and "datum." But if enough people use the wrong form enough times, these will in time come to be accepted American forms.

Recently I saw a headline over an editorial note in a newspaper, "Statistic." The item consisted of a single statistical fact. I feel quite sure the writer of that headline was using the word not as an adjective but as a singular noun—and it was indeed a "singular" singular.

It would have been a much better headline if it had been made unmistakably adjectival: "Statistical."

### Non-committal!

What is the best grammar for a proofreader to use? Please suggest.—*Michigan.*

Honest, I just can't recommend one book over another with which it competes! Don't you see that it wouldn't do?

The best thing to do is to go to the bookstores and look the books over—then, make your own choice.

### Accents, for Exactness

We should use accents not only for taken-over French words, but for those we pick up from all languages in which accents are used. The accents are essential parts of the spelling. Representing different sounds, they in fact have the value of separate letters. Most nations have the curious idea that writing should be a picture of speaking, and indicate accurately the spoken word. Of course we English and Americans are above that; we draw some ambiguous lines, and if any one doesn't understand their signification, it is his misfortune.

We have that problem in California, with so many Spanish names, original and imitated. It was only recently I discovered that a prominent cape and an early family were named "Argüello," and not "Arguello"—and certainly there's quite a difference.—*California.*

This is a mighty fine letter. It presents some important facts with vivid clearness. A word like "mênu" suffers little from loss of the accent, in print. "Café" is different; it loses a syllable when the accent disappears: "cafay" becomes "caife," one syllable instead of two.



### Hell Box Harry Says—

By Harold M. Bone

Just to be consistent, a certain harness maker always has his advertising pamphlets *saddle* stitched.

One typesetter built up a modest fortune by specializing in *bold* types.

You'll never cultivate a successful printing *plant* if your managerial capacities are still in the *nursery* division.

The way some comps unnecessarily *double-lead* text, you'd think their *heads* were *solid*.

A substantial order on *golden-rod* stock is nothing to be *sneezed* at.

In *estimating* printing jobs  
With which to feed his presses,  
The printer often loses when  
He gambles on wild guesses.

"Argüello" has four syllables: "ar-gu-el-lo." "Arguello" has only three: "ar-gwel-lo."

I could easily write a column of comment, but it wouldn't add a bit to the sharp clearness of the letter.

### Very Slight Shade

What (if any) is the difference between *expedience* and *expediency*? I suppose there is a difference, but I don't know what it is.—*Nebraska.*

Well, of course, we can all look at the dictionaries. But they don't always shine!

Personally, I'd say: *-ence* is more immediate and particular; *-ency*, more general in signification.

*Expedience*: one certain action.

*Expediency*: a principle or policy.

Does this help?

### Saving Space

Suppose you have little space to write in, on the margin of the galley proof. What do you do? It's quite a problem.—*Texas.*

Well, you have to write small, and keep clear of a tangle of lines up and down and across the proof.

Here's one I didn't know about until just lately: Suppose you have to put two or three semicolons in a single line. You mark one semi, then two or three (as the case may be) of slanting lines alongside it. Get it? And do you like it?

### Is "Junior" Part of Name?

I am not a proofreader, but a young college graduate breaking in on the editorial page. Our style calls for signatures to letters being set in caps and small caps. I don't know what to do with "Jr." I asked one of our proofreaders, and he said they always use the lower-case "r," but he would appreciate it if I were to write you for a ruling.—*Pennsylvania.*

"Jr.," for "Junior," is not, strictly speaking, part of a man's name, but it is part of his signature. Therefore it is quite possible for a shop to rule either way on this point of style: to use caps and small caps for the *name* or for the *signature*. It's just a matter of style, and—"Write your own editorial."

### Too Much Punctuation

This sentence bothered me: "... an evening at home with one's relatives or a few friends; with magazines and the radio might supplement outside entertainment." I think there should be no mark after "friends," and a comma after "radio." The attention of the proofreader was called to this before it went to press, but he did not seem to catch the idea—or perhaps he thought my suggestion merely an optional punctuation. It bothers me. How does it look to you?—*District of Columbia.*

Bad! The proofreader should have known better than to pass that, especially after having had his attention directed to it. If the sentence had come up in some queer kind of a job, in which a freakish author's style simply had to be followed, it would have been okay to accept the

confusing punctuation. But by all standards of common usage, that semicolon is misplaced. It actually obstructs the reader's way through the sentence. It makes too big a break in the continuity.

I do not share the prejudice against the semicolon which rules in some minds; all the more, therefore, I dislike seeing it fooled with in this silly way, encouraging those who underestimate the point's true value in their revolt against its use.

### Old as the Hills!

Recently the following sentence has come up, and I am in a quandary as to what is correct: "Our customer, the John Smith Manufacturing Company, is in urgent need of a filing cabinet, and they are not able to locate anything suitable."—or should it read, "he is not able"?

I am quite aware that the subject of the sentence, "our customer," is singular collective and as such should take the singular verb. However, when it comes to referring to a company as "he," I stick; can't take it.—*Quebec*.

Of course, you do—and so would I! It should read "—is in need . . . and is not able . . ." There just isn't any room for argument on this.

### Problem in Contraction

Please tell me how to abbreviate "it is." There's a catch in this question, so watch your step. It's tricky!—*Tennessee*.

An abbreviation, if we had to make one, would be "i. i." But it just happens not to be done. Contraction, however, is in quite common use. The form generally favored is "'tis," but some printers prefer "'t is." Perhaps this is the catch referred to in the letter. If I remember correctly, the old *St. Nicholas* used that style, with a space after "t."

### Wisdom of Years

They make fun of me in the plant where I have worked for more years than I would like to tell you about. The old-timers have passed on, and I am the only real veteran among a lot of young workers. I don't like to show how the teasing bothers me—because that really does make me look old. But I am a slow and careful worker. I don't make many mistakes. They say I am fussy. Don't you think a proofreader has to be fussy? It's fussy work, as I see it. I look to you for comfort.—*Nebraska*.

This is the kind of letter that gets under your hide. It isn't a squeal. It shows good spirit and real courage. But it is saddening. It's tough to get old, but there is a wisdom that comes with well spent years. I imagine our Nebraska friend can cover more ground than a lot of the thoughtless youngsters who cast a shadow over his hours with their joshing. Further, I imagine he doesn't make one error to their three. That's the way I see it.

As to the main point of the letter: the "fussiness" of proofreading. It is indeed a fussy kind of work. If a personal note

## OLD STUFF

X X X

### But Still Good!



IT'S A TIME-WORN prescription—that old one about "the printer taking his own medicine." But can any of you bright lads out there in the audience think of a better one? Frankly, we can't.

And we say this: a prospect who consistently receives good printed advertising from a printer is eventually going to become so "ripe" for picking that it won't take much of a shake to get him down from his tree. You'll discover how true this is after you've really given a good mailing list a fair work-out.

Where do we come into the picture? Well, our role is to help those printers who haven't the time, or facilities (maybe they lack inclination, too!) for producing good direct mail of their own. Each month we offer an original mailing piece, and each month *lots of printers use it*. The only requirement is that you write for permission—to avoid duplication in your own city. Otherwise, the copy and layouts are yours, and the electros are supplied at cost, if desired. . . . How about some "tonic"?

Above drawing by Floyd Hardy, through the courtesy of the James Thomas Chirurg Company, of Boston

### Printing tonic on next page

is in order, let me spin a yarn about something that just happened to me. In reading copy for a new edition of an old dictionary, I came upon a card entering "Barnet, a district in Herfordshire, England." I knew "Herfordshire" wasn't right, and made it "Herefordshire." Then, feeling uneasy about the thing, I investigated (as I should have done at the start), and found it should have been written in as "Hertfordshire."

Don't think there's any fun in telling such a story on yourself! I'm ashamed. But this incident serves to show how easy it is for a proofreader to get himself in wrong. The work is full of traps and pit-

falls. We have to be everlastingly alert. And I do think the older workers are more apt than the younger ones to suspect error and also to detect it. We all, young and old alike, are sufficiently fallible, at our best, to prompt us to the spirit of tolerance and forbearance.

### Division of Responsibility

Is an operator fairly to be held responsible for an error which the proofreader fails to catch?—*Minnesota*.

No, the responsibility belongs to the proofreader. But of course the operator ought to "feel bad" because his work wasn't quite clean.



# THE GOLDEN NUGGET OF PROSPERITY

The prospectors found success the hard way. They depended upon a combination of perseverance and luck. Sometimes they made a lucky strike but more often they ended their days still searching for that elusive "nugget" of good fortune.

Maybe you've been "hard-panning" for new business. Maybe you've been **hoping**, believing that tomorrow you'll make the strike that will put you right up there in Success Row. Maybe, too, you have thought of ways and means of promoting your business. You may have dreamed of hiring hundreds of salesmen. Then you stopped dreaming and

Text: Metrolite No. 2 and Metroblack No. 2 (Linotype.) Heads: Ebar Medium Condensed and Ebar Bold Condensed (Linotype)

(PAGE 2)

Printers! Here's a dramatic folder! If you wish to use the copy, simply write for permission. Electros of cover (two colors) for \$4.35 postpaid.—THE INLAND PRINTER

considered! First you realized the impossibility of meeting the expenses which these super-salesmen would incur. Next you sighed with regret and perhaps sadly reflected—"What business a few good salesmen would bring! If only I could afford them!"

If you've been dreaming along these lines, here's news that will interest you. We've

**DISCOVERED** innumerable salesmen who will travel anywhere from east to west, from north to south. Every one is a perfect salesman. Persuasive as well as accurate, each creates just the impression you desire. You can send them out with implicit orders, confident that these orders will be followed to the letter. You may contract for as many of these super-salesmen as you like. Not one of them will ever present an expense account. Not one could use a salary. Yet they bring in the business!

Why waste valuable time? Get acquainted with these perfect salesmen. Get acquainted with **DIRECT MAIL** with direct mail that hustles for you. Use it to contact new customers. Send it out into new territory and watch the returns come rolling in! Keep in touch with old clients. Remind them that you still exist. Put your message in print. Good Printing will carry that message and Sell it. Bring your printing problems to us. We'll show you how a modern printer works. We'll get **results** for you—and we don't charge fancy prices! Phone Main 2821 for a representative.

● **EAGLE PRINTERS**  
**242 WILDEMERE BOULEVARD**  
**HORTON, MASSACHUSETTS**

(PAGE 3)

(PAGE 4)

Permission to use this copyrighted mailing piece will be granted to the first printer in each city to request it. Here's impressive promotion for a wide-awake shop



# ★ Editorial

## **Credit Where Credit Is Due**

UNDER THE HEADING "Speaking of Pictures," *Life*, issue of July 19, presents a feature which goes a long way toward giving the general reader an idea of how the pictures he sees in his daily newspaper or in his weekly or monthly magazines are printed. The making of a halftone is clearly depicted in a series of nine illustrations. Two other illustrations show a halftone reproduction as printed and seen by the naked eye; an enlarged portion of the halftone shows how the size and spacing of the halftone dots determine shades of light and dark. Three other illustrations show (1) the type of wood engraving used before halftones; (2) "an early halftone" which "appeared in the *New York Graphic* in 1880," of which it is said that the "lines of the screen run only up and down" and "this method lost detail, was superseded by Ives' cross-lined screen"; and (3) a portrait of Frederick Eugene Ives, who died on May 27 last. A short article accompanying these pictures is in the nature of a tribute—a well deserved one—to Ives' work and genius.

Not for one moment wishing to detract from the honor paid Mr. Ives, or from the credit given him for his work in the development of the halftone, and particularly for the perfection of the crossline halftone screen, we cannot help but feel that credit should also have been given the maker of the "early halftone" which appeared in the *New York Graphic* in 1880. Considerable discussion has been carried on through the years as to just who actually invented the halftone. It cannot be denied that a number of men contributed to its development. Nevertheless, the halftone in the *New York Graphic*—according to the best information we have been able to secure, and it has never to our knowledge been disputed—represented the first time in history that a halftone reproduction of a photograph was printed in a newspaper. And while it is true that the lines of the screen "run only up and down" and "this method lost detail," and was "superseded by Ives' crosslined screen," it nevertheless is also true that it was that halftone in the *Daily Graphic* of March 4, 1880, which definitely established the principle that by photographing a photograph through a screen the lights and shadows could be broken up in such a way that when transferred to the metal plate and etched a reproduction of the photograph could be secured with the printing surface in relief so it could be printed on a press.

That halftone in the *Graphic* for March 4, 1880, was made by Stephen H. Horgan, who started experimenting as far back as 1874. It is to be regretted, we feel, that Mr. Horgan was not mentioned in connection with the reproduction of his halftone in *Life*. The item in *Life* says that Ives never patented his halftone process—"had he done so, royalties from newspapers alone might have made him a multimillionaire." True. True, too, is the fact that Mr. Horgan never patented his process. Had he done so he might have retained control over the principle involved. On the contrary, advance copies of sheets with the halftone were shown at the meeting of the photographic

section of the American Institute on March 2, 1880, and the process was fully described. In other words, the details of the process were freely given to the world.

We feel that this credit to Mr. Horgan is due him, not with any idea of detracting from the credit due Mr. Ives—Mr. Horgan would be the last one to permit any such thing, for he himself has recorded Mr. Ives' achievements through the years and for years acted as Mr. Ives' publicity manager, and discussed with Mr. Ives his own experiments and ideas—but because Mr. Horgan is still with us and simple justice demands that he be not deprived of the credit due him for his efforts in behalf of the art which has made the reproduction of pictures so widespread.

## **Gathered From the Wayside**

ONE CANNOT long sit at an editorial desk and scan the scores and scores of pages of other periodicals without running across here and there suggestions that ought to be helpful to the editor's own readers.

For instance, the other day there appeared a report on "Employee Contact Through the Bulletin Board," in which was set forth the fact that many companies find the bulletin board in shop or office "the most effective means of quickly putting flash messages before employees, as well as for keeping continuously before them campaigns on safety, waste reduction, and similar topics. Use the bulletin board to help sell your employees on your policies and management."

In another place, we found a printer who carries with him on his way through his plant a pocket pad of a "strongly colored characteristic paper" on which he writes at once brief notes confirming essential verbal instructions given out to superintendents or foremen. Often these instructions arise out of his inspection of work in the various departments and these he insists be either attached to or transcribed to the work ticket, so that the proper individuals are made responsible.

"He that bloweth not his own horn, that horn will not be blown," is the old adage introduction to one writer's discussion on the matter of the growth of the "new processes" of printing and the alleged decreases in letterpress. Here's the sum total of his observation on the circumstances: "Our chief competitors owe their growth, even in the face of adverse facts and stubborn obstacles, to advertising, and it is the lack of advertising and publicity that is relegating letterpress printing and relief-plate making to the rear."

A sensible request made by the board of trustees of the American Pulp and Paper Mill Superintendents Association at its recent convention will find a ready appeal to every other trade-association management and guest speaker: "It is requested that at both national and divisional meetings its members or guests do not permit their rooms to remain open for entertainment purposes during the time scheduled for general or group meetings, and asks the coöperation of all in prompt and regular attendance at all business sessions."

## A Printer Who Honored Printing

WHEN A PRINTER SEES that his duty is "to do as well as he can, not as cheaply as he can, each commission entrusted to his care—to have each piece of work, no matter how trifling it may be, in good taste, eminently suited for its purpose, and possessed of simple beauty," most assuredly he may be set down as one who honors printing. Such a printer was the late Henry Huntley Taylor of San Francisco.

Prominently connected with the industry for over a third of a century as printer, president of the local printer organization, and a director of the American Institute of Graphic Arts, Mr. Taylor won honor for the excellence of the work of his press in design, composition, presswork, and binding. He believed in classical simplicity of typographical design, used ornamentation sparingly, and depended upon beauty of type arrangement to secure the reader's concentration on the message of the text. For nearly half a century Mr. Taylor's press printed and bound books and catalogs of all descriptions, both for general and private circulation, and always he sought to maintain standards of excellence others might follow.

It was a part of his code to try to do as much as he could "to place the business and art of printing upon a higher plane than that on which he found it." Any movement intended to elevate the art attracted his interest and enthusiasm. He contributed much in speech and page to honoring the art and business of printing. To one thus showing honor, *THE INLAND PRINTER* in turn shows its appreciation and honor by this mention, inadequate though it may be, of the life of an exemplary citizen and printer.

## The Printing-Trades Secretary

THE PASSING, within comparatively recent months, of two of the earlier printing-trades secretaries, Charlie Paulus and Frank Heath, known from coast to coast for their untiring efforts and self sacrifices in the interests of the industry when trade associations were new, invites words of appreciation of a group of men in the industry whose work far too often is taken too much for granted.

Charlie Paulus devoted his life's work to New York City's industry. Frank Heath "carried" United Typothetae of America through years of struggling existence, afterwards giving up the national work for the local work in Philadelphia. They had a remarkable knowledge of what the industry needed; they possessed consummate skill in getting members, naturally more or less antagonistic in those days, to cooperate for the good of themselves and of the industry at large. Even tempered, they calmed members whose feelings were hurt by some real or imaginary grievance. Strong willed and imbued with the vision of a greater industry, they carried on when others were discouraged or disgusted. Capable and efficient, they allowed themselves to be burdened with routine and detail, of which extra clerks should have relieved them in order that they might have given their best thought to planning and executing the bigger things in the industry. Hampered by lack of association funds, often they dug down in their own pockets to furnish temporary cash to meet a payroll, an expense account, or an urgent bill. Devotion, self-sacrifice, service to others! That was the life of Paulus and Heath.

And it is the life today, more or less, of a hundred-odd other printing-trade secretaries who are active in the work of serving printer organizations. They serve that others may reap the richer harvests of the industry, content with the emoluments

that are spared from these harvests. They know no hours—when members call, they respond; they expect no reward for work faithfully and efficiently done except the stated salary and a bit of praise and appreciation. How often the pay check is delayed because members are delinquent in dues; how often praise is forgotten and appreciation left unexpressed! Printers who give their time and interest to organization activities owe much to this corps of faithful and devoted men and women, the exemplars of which have been men like Paulus and Heath.

## Without Fear or Favor

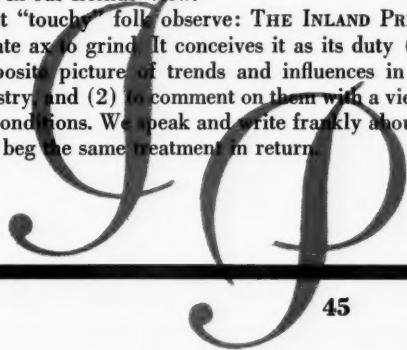
A CURIOUS RUMOR has gone around to the effect that *THE INLAND PRINTER* is "against" printing education. This is a palpably absurd statement on the face of it, but if any definite refutation is needed our readers are referred to the pages of this publication itself. Here have appeared, from time to time, comprehensive accounts of trade-school activities, editorials commending the much-needed educational work being done in this field, and statistics to show the crying need for more of it. Only a few months ago there appeared in this journal a series of articles, "The Decline of Apprentice Training," by Herbert C. Anderson, of the Frank Wiggins Trade School, Los Angeles, and their appearance certainly should have made clear *THE INLAND PRINTER*'s position on education.

As a matter of fact, the editor of this magazine recently touched on this subject in a public address, and it was undoubtedly from a misinterpretation—unintentional or otherwise—of his remarks that the above-mentioned rumor has come. What could be the basis of such a rumor? A statement to the effect that schools of printing in this country are not as numerous as those abroad? The editor did make such a statement, but is at a loss to see how it could be considered derogatory in any sense. Or was it a more specific statement—to the effect that some of the printing education given in our junior high schools, because of its superficiality, is worse than no instruction at all—that gave rise to the ridiculous assumption that *THE INLAND PRINTER* is a foe of printing instruction? This seems unlikely.

That this was the extent of the editor's "criticism" can be attested to by all who heard his remarks. As for the statement itself, it is repeated here in all frankness—let the chips fall where they may. We *do* find cause for criticism in the woefully superficial work that is done in certain of the junior high schools. But we are not alone in this criticism. Our contact with the printing field is wide; we talk with many observers; we have every opportunity to gather a consensus of opinion.

We have no doubt that there have been, and will be, objections to such a statement from certain quarters. Criticism applied to "the other fellow" is frequently applauded; but when criticism touches on personal concerns it is usually repudiated with heat—and sometimes with false rumors. We don't mind the heat; we are glad to have the cards laid on the table; and we'll admit our mistakes when proved wrong. What we *do* object to is being misquoted and placed in a false light in our friends' view.

Let "touchy" folk observe: *THE INLAND PRINTER* has no private ax to grind. It conceives it as its duty (1) to gain a composite picture of trends and influences in the printing industry, and (2) to comment on them with a view to improving conditions. We speak and write frankly about others, and only beg the same treatment in return.



DEAR SIR 

Be so good as to cast a glance at this small sample of our printing ability. We send it to remind you that **your** printing requirements will be expertly handled at this address. No fancy prices—just good, swift, economical work.

**WATSON K. SMITH, PRINTER**  
207 Hill Street + South Bend + Main 170

Good humor and dignity on a Government postal card. Visualize it imprinted with your own name, delivered to a prospect's desk (for one cent). We'll send you an electro of the "moonface" drawing for 85c postpaid

# *Guaranteed* TO MAKE ALL YOUR CUSTOMERS AND PROSPECTS AWARE OF YOUR PLANT

Distinctive mailing-card reminders designed by Rex Cleveland. They're yours for the asking—merely write for permission to use. Electros at cost if desired.—THE INLAND PRINTER



You could add to the punch of this card by printing it on a colored stock, a bright yellow, for example. We'll send an electro, black only, with the signature routed out, for \$1.85 postpaid. An electro for word "Wanted!" is 95c postpaid. Advertise!



# Specimen Review

■ By J. L. FRAZIER

Items submitted for comment must be sent flat, not rolled or folded. Mark "For Criticism." Reviews cannot be made by mail

H. W. ARMSTRONG, of Lancaster, Pennsylvania.—While we think a lighter brown should have been used for the thick rules on the *Intelligencer* label (or else the colors reversed, with type going in the stronger color), the work you submit is of top-notch quality. Letterheads of Kenneth Bruce and the Lancaster Country Club, informally arranged and set in types which are in key, are decidedly outstanding.

TRADE PRESS PUBLISHING COMPANY, of Milwaukee, Wisconsin.—Your July calendar on pyroxylin-coated paper—scored, die-cut, and slotted for standing on a desk—is very attractive. However, with the combination border around the calendar itself rather too strong in relation to the figures inside, we suggest that the stars of the middle unit might also have been printed in the orange so as to reduce the strength of tone.

WESTDALE SECONDARY SCHOOL, of Hamilton, Ontario.—The work you submit is far ahead of that ordinarily done in schools—linoleum-block work of excellent quality and interesting, effective color combinations being the features. Layout and design, too, score high. The lighter color on "The Mikado" cover, a striking design, is so weak that the picture in reverse (showing stock) isn't clear. Lack of contrast between color of ink and stock is responsible for this flaw. Aside from that, the only fault is that in some instances lines are crowded; but the striking design and character of the folder tend to make the crowding appear of little importance.

R. A. METCALF, DAVID HALE FANNING TRADE SCHOOL FOR GIRLS, of Worcester, Massachusetts, contributes a beautiful announcement, "We Grow—1911-1937." Extending upward from the bottom edge on each side are bunches of flowers printed in pastel hues from linoleum blocks, expertly cut. Text printed on black appears between, set in a characterful light-face type in key with the soft, delicate coloring of the pictures. The colorful "frame" for the text is completed by the title running across the top, printed in the soft green used for stems and leaves in the picture, the blooms being delicate red-orange and violet. Congratulations!

A. B. DIETRICK, of McKees Rocks, Pennsylvania.—Congratulations upon the booklet program for the charter presentation of McKees Rocks Rotary Club. Our only criticism concerns the type combinations. As you have set display lines in up-to-date sans-serif faces, we regret that the text was not set in similar type. However, if that was impossible, then old-style roman (with less contrast between the stems and hairlines) would have been better in combination with the sans, in which *all* elements are uniform weight. The contrasting modern (not modernistic) roman that you've used just doesn't go. "Stepping off" the stocks, so that the closed booklet shows a gold strip of cover between two blue strips, gives an interesting touch, especially as the booklet's blue cover is tied with gold cord.

The image displays a variety of typographic work. At the top right is a letterhead for "KENNETH BRUCE Drinkmoor Kennels" in a mix of serif and script fonts, with a small house icon and "Seneca Falls New York" below. To the left is a vertical label for "MASON DIXON RADIO GROUP INC." with a stylized 'N' logo and a list of radio stations: "WORK WDEL WGAL WAZL WEST". Below this is a form with fields for "Received from", "Firm", and "Date", and a stamp for "INTELLIGENCER PRINTING CO.". To the right of the form is a flyer for a "New Years Eve Dinner Dance" for the Lancaster Country Club, detailing the date, time, and ticket price. The entire collection is presented on a light tan background.

H. W. Armstrong, Lancaster, Pennsylvania, is a designer and typographer to keep an eye on. His letterhead for "Drinkmoor Kennels" is in green and black. Booklet cover, red, gray, and black. The "Intelligencer" label is decidedly striking in green and dark brown on light tan stock





Strong, clean display is typical of the versatile typographic work of E. A. Dietlinger, Frankfurt on Main, Germany. The "ASEA" folder cover is light yellow, die-cut to permit the title to show through. The display headed "Delikan" and the "Champion" display have illustrations in light blue, overprinted with black type (second color, red). The shoe cover is done in tans and brown

SCHAEFER PRINTING COMPANY, of Cleveland, Ohio.—Congratulations on your blotters on which the same form (except for calendar panel!) is used for June and July with colors changed. It goes to show how truly effective the simplest layout can be when good types are used, when composition is correct, and display sensible. Panels in colors—printed, we imagine, from rubber or linoleum plates—also contribute to the effectiveness. Let readers derive from this tribute (for such it is) inspiration for work of their own contriving.

THE CRAWFORD PRESS, INCORPORATED, South Weymouth, Massachusetts.—Your menu for Mohawk Lodge is striking and characterful. At the top of the front page an illustration of a log house, ruggedly drawn, appears die-cut at the top, so that trees of a picture on page 3 are visible. Typography, with heads in bold sans and text in Jenson, ties right in with the rugged pictures. Our only serious criticism applies to the two address lines in the front, the lettering of which is rather crude. Note, however, that the extraordinary amount of space between "Smith" and "Weymouth" is a very much more serious fault.

CALEB O. SMITH, of Atlanta, Georgia.—Congratulations on your monthly desk calendars. They are scored in two places, die-cut on one end to provide tongue, and slotted at the other so that when folded, with tongue inserted in slot, a triangle is formed. Thus, with one side serving as the base, the calendar can be "stood up" on desks of recipients. It isn't a new idea, but one that might be used to advantage more widely—hence our comment. Typography is excellent, and fine use is made of novelty papers. One piece of stock suggesting mother-of-pearl, and another suggesting wood veneer, give considerable character to the mailings.

THE PRESIDENT PRESS, of Quincy, Massachusetts.—Layout of pictures and type on inside pages of the booklet "Norway Camp" is excellent and the larger of the two body types, a medium-weight, somewhat extended sans-serif, is also fine. However, the eight-point light sans is much too delicate to be read comfortably. On rough paper requiring both more ink and more squeeze it would be all right, but the face just doesn't score on coated paper, especially in the smaller sizes. It is quite likely that the pressman made the most of the halftones, and that the engraver did his best with the photographs—though several are lacking detail and contrast between highlights and solids. Featured by a decorative drawing of a seahorse with two bands of ornament of similar technique, the name "Norway Camp" is too much subordinated. Cover the ornaments and you'll note a decided improvement. Then picture the name in type a couple of sizes larger and you'll be able to visualize how it could be still further improved.

CITY JOB PRINT, of Belfast, Maine.—Layout of the Batchelder letterhead is striking and interesting but, ye gods! why use two styles of type?—especially when one is a roman—sharp-cornered, moderately contrasting, and somewhat condensed—and the other the rather obese and mechanical monotone, Copperplate Gothic. With modern sans-serifs like Bernhard Gothic, Futura, Kabel, and the like, why anyone should continue to use Copperplate is beyond our comprehension. Again, a spacing rule: less space between words than between lines—here the reverse is the case! The Islesboro Ferry letterhead is arranged and displayed in an interesting and effective way, but the hairline, contrasting cursive is surely not in keeping with the Copperplate. Furthermore, lines are crowded; and periods used for ornament and to lengthen lines do not function in either capacity. Someone

missed the boat here, interesting as is the silhouette picture of the boat used as illustration or ornament, and the design made up of rules. In short, you have good ideas in layout but you spoil things by combining type faces which in combination jar and shock the esthetic sensibilities. More harmony, please, we beg of you!

STANLEY H. BLUNDSTONE, Chicago.—Fellows like you are the salt of the earth, and the specimens you have set, with little experience as a compositor after eight years as a pressman, not only reflect glory upon you but upon the Chicago School of Printing and its chief instructor, friend Reppert. What's going to result from such efforts is not a *pressman*, not a *compositor*—but a *printer*! Go to it, my boy! There are faults in your composition, due, of course, to limited experience and instruction. But, all this aside, your work has "the spark." There's art in your soul. However, a word of advice: for the moment, correct one fault—that of too much letterspacing. You do it, obviously, to "get" the design you're after. It's evident, for example, in the billhead of Murdock Brothers (where lines of the main group are also too crowded) and in Kleiner's letterhead (where rules and ornaments dominate more than they should). Lay out your work to avoid this—then come again. In the meantime, how about asking the boss to dump that ugly Broadway type? Even those who have worked the word "modern" to a frazzle haven't anything to say any more for Broadway. Too, try to make *type* do the whole job—think of *rules* only after you've found you can't get along without them. There are times when rules are essential—but not as many times as we think! The smartest job in the collection is the folder for Gossard, "An Invitation." The letterhead for the same customer is also good.

D. W. AVERY, of Shelbyville, Indiana.—Layout of title, also the center spread of the folder "Dedication Exercises," is striking, due to positioning of cuts and fine distribution of white space on the spread. However, three styles of type on the front are not in harmony, the contrasting script and the monotone sans-serif type having opposite design qualities, as the adjectives denote. Too, the effect is crowded; and while it would be minimized by centering the first and third type units, as the first is, there needs to be more space between the lines of second and third. Arranging the words of the second group in lines "break-by-sense" fashion would be a further improvement. For instance, "Shelby County" and "Court House" should be on the same line. As it is natural for a reader to pause at the end of a line of display, it is obvious that words should not be grouped as you have them, for a pause is caused between words closely related in thought. Typography of the spread is good, though the one line "Court House" shouldn't have been set in bold contrasting roman unless the page head had been in similar style. In fact, it's unfortunate that the sans-serif was used in the piece at all with text matter in modern roman.

ST. PAUL TYPEWRITER EXCHANGE, of St. Paul, Minnesota.—Layout of your letterhead is decidedly striking. We do not like the combination of extra-condensed "gothic" caps, used for the name, with the more extended faces, especially with the latter in the second line so large and so close. One may use condensed type with faces of regular proportions when the latter are much smaller and the disparity of shape not instantly evident. You made a serious mistake in the choice of the very light yellow for the second color. Besides looking garish and having a rather disagreeable glare, it lacks sufficient "body" even for the two bands. It is altogether too weak for the halftone. Yellow is so near the



From the Kumar Printery, of Ahmedabad, India, come these very distinguished printed specimens. The manager is B. Rawat. At top, the plant's letterhead—in black and silver-blue on white stock



A masterful typographic touch is revealed by these specimens from E. A. Dietlinger, Frankfurt on Main, Germany. Emphasis is eminently correct—faces skilfully combined for charming variety

value of white that it is a serious error to attempt to use it for lines of type or pictures—in short, if it's good for anything in printing, aside from its necessity in four-color process work, it is as a *background* color. It is used full strength where *tints* of stronger colors, like blue or green, for example, would be used. If the type matter were black, then green or a medium brown would have made a fine second color. Indeed, cultivate the browns. They work very well where a small or large part of a design goes in color.

THE AD PRESS, Milwaukee, Wisconsin.—Best of the specimens you submit is the Rena Ackerman letterhead—a smart and effective layout carried out with a light-face square-serifed type. Quality and dignity are achieved by printing in a rather light brown ink on tan stock. More printers could do one-color work in something besides black; the effect, especially when colored stocks are used, is often quite pleasing and characterful. Besides, a letterhead so treated stands out from others, above even the average run of two-color designs. It is hard to realize that this came from the same shop that produced "Better Printing, Better Business," only one display line of which is in a face worthy of such use—the signature. Parsons is a freak letter and due to the decided informality of some of the caps should be considered in the same light as Old English and used only in upper- and lower-case. Again, through lack of sufficient contrast in size and weight of display and body the whole effect is dull, lacking punch and color. While rules and small geometric ornaments handicap the type in the title page, "Now You Can Have Fireplace Equipment," and the lines here are spaced too tightly, other pieces are fairly good.

THE VON HOFFMAN PRESS, St. Louis, Missouri.—Congratulations on the second issue of *The Printed Word*, your house-organ. The cover is modern and effective—printed, by the way, in black only, on terra cotta. It is featured by a black panel bled at left and bottom, leaving stock showing for about 2½ inches at top and one inch on the right. "Printed," in outlined letters, appears slantwise across the top of the panel, lines of letters being black where stock shows and in reverse where over the black, there showing stock. "The," at the top, is black and "Word," under "Printed," is in reverse in the plate showing stock color. To us, at least, the design appears quite original. While the use of solid panels for decoration at outside of each page, printed in ink of the color of the cover stock, is impressive, the panels overbalance the type. As these do not extend to the bottom your pages appear broken, and therefore lack the essential of unity. Indeed, if the pages were cut off along the bottom, from the point where the color bands end, the effect would, in our opinion, be much better. Incidentally, the open space along the bottom, occupied only by the page folios which we suggest cutting off, is too great. The folio is interesting, the page number in color being a much larger figure than is usual and overprinted with the name in small type in black. It's an idea. Another good feature deserves mention—the promotion given the newly installed ludlow. To make known to customers and prospects increases in facilities is certainly sound business. First, it suggests superior service; secondly, good management and resources, without which new equipment would never be possible. Buyers of printing, as a rule, regard the financial status of a printer as important.

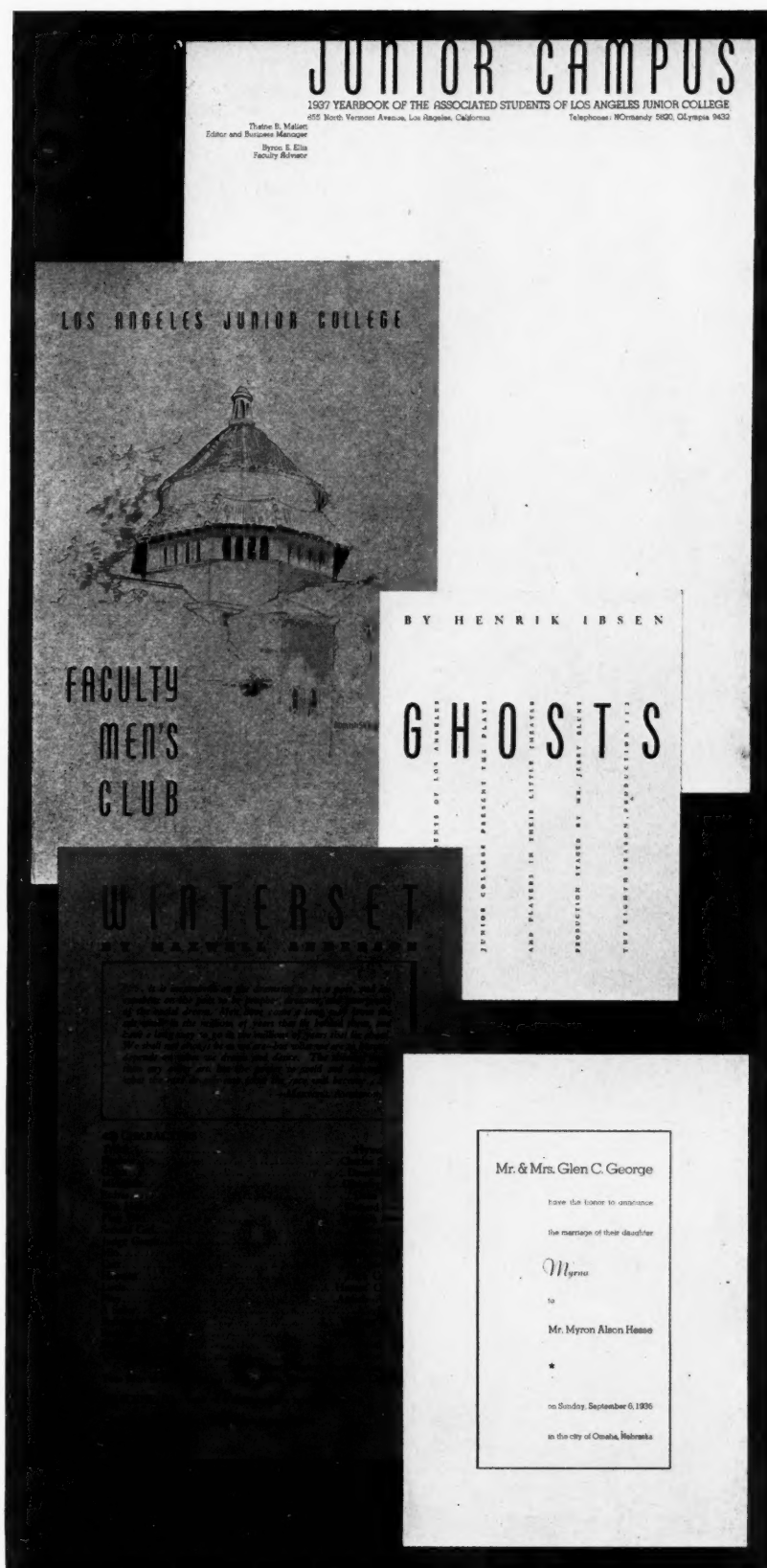
ACME PRINTING COMPANY, Tucson, Arizona.—"Another country heard from" is just another way of telling the world that a new high-caliber contributor has been discovered for this department. Do come again, for if your letterhead and the de luxe brochure of Saint Joseph's Academy



are not just "shots in the dark" which somehow hit the mark, other readers will shortly see examples that will help and inspire them. The booklet has just about "everything." Visualize the cover. It features a characterful line illustration, leaving a 1½-inch margin at top and front and a 3½-inch margin below. Because the same illustration extends over the fold to the back cover where margins compare with those on the front the effect is of bleeding off at the left. The detail of the picture, also triple rules along top and outside, and the type matter below are deep brown—incidentally, on light brown cover paper. Additional colors in the picture are a beautiful blue, affording a fine contrast, and a soft orange which harmonizes with stock and brown ink. The title lines on the front extend outside the right-hand edge of the cut and begin at the right of the fold. This creates a suggestion of action, makes the page moderately dynamic. Now to the inside, which is done on coated india-tint stock in deep brown. Modern feeling is incorporated and larger pictures made possible because most of the halftones are bled. The title page is tops. It is a halftone bleeding off on all sides with the title in white letters reproduced from a proof of what appears to be Weiss capitals and what is certainly the beautiful Trafont Script. Skill is indicated by the way halftones of varying sizes and proportions have been arranged on the different pages, but a fuller explanation would take too much space—perhaps, also, result in a strain on our descriptive powers, so we "pass" for the time being.

EDWARD L. STONE, The Stone Printing and Manufacturing Company, Roanoke, Virginia.—"Open These Gates to the Land of Romance," recently completed by your company for the Norfolk and Western Railway, not only is a good piece of "precision printing," as you term it, but is an exceptionally attractive piece of promotional literature for the state of Virginia as well as advertising for the railroad. In keeping with the title, the cover, which wraps around the book and opens in the center at the front, shows the gates of a large Colonial estate with the mansion in the background, the design being carried over the complete cover back and front, showing the Colonial estate with the "lords and ladies of the manor" in their Colonial costumes. A fine piece of color work in itself is this cover, and the accuracy with which the design joins in the front center so the gates open as the cover is opened out demonstrates some exceptional care in printing and binding—actual "precision printing" in fact. The inside pages, showing reproductions in black and white as well as four-color process, present in remarkable fashion the lure of the seaside resorts and other beauty spots in "dear old Virginia." The arrangement of halftones, combining large scenes and groups of small ones, with pen-and-ink sketches overprinted in red in some instances, has been well handled. The book cannot help but give one the urge to accept the invitation, "Come to Virginia," which comes into view as the gates on the cover are opened, presenting the full-page scene of a bathing beach in all its glamorous colors. Our compliments and congratulations to those responsible for its production, including the advertising manager, and your own artists, typographers, pressmen, and binders.

H. J. ECHELE, Warwick Typographers, Incorporated, of St. Louis, Missouri.—"Single Line Type Specimens for Quick Comparisons" presents a useful idea and makes an effective type-specimen book. The manner in which you have classified the various faces makes for easy comparison and should, as stated in the introductory page, simplify the work of selecting type faces. For the benefit of other readers let us say that



Specimens of Richard Hoffman's typographic ability always charm us and they must be an inspiration to other printers. The five examples reveal his deft touch, especially where modern faces are concerned. Mr. Hoffman is the manager of The College Press, of Los Angeles Junior College

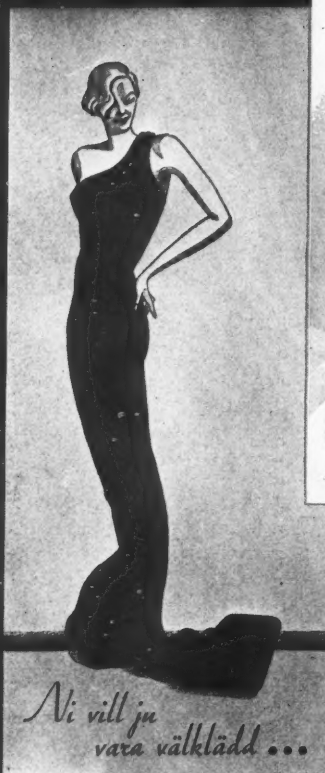


*Ett ändå vackrare hem . . .*

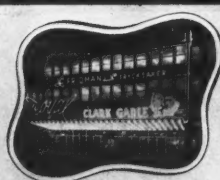


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*In Stockholm, Sweden, a printing concern with a high rating is Fridmans Boktryckeri A.B. Some of its customers have been with it for twenty-five years or more, no doubt because work like that reproduced above is standard quality. Fridmans has up-to-the-minute types, plus creative ability*

this type-specimen book, which is 9½ by 12 inches in size, shows one-line specimens 42 picas wide and set in 36-point, the faces being grouped according to classifications, light-face and medium being shown grouped together, then medium and bold-face, light-face and medium italic in a group by themselves, also medium and bold-face italic. Following these come sans-serif and gothic, then condensed sans-serif and gothic, condensed and extra-condensed. Another group shows script, cursive, and swash faces; still another group shows outline, inline, and novelty faces; then miscellaneous and large sizes, this group ranging from the 4½-point Century to the 200-point Warwick Hilite figures. The last three pages show strip-rule borders, decorative rule and special borders, also initials. On the center two-page spread are shown for comparative purposes paragraphs set in 10-point with 2-point leading, four columns each 19 picas wide, 38 different faces being shown, presenting a comparison for mass, size, legibility, style, tone value, and set width. The idea of showing the single-line specimens in 36-point is a good one, as it shows to much better effect the characteristics of the different faces, while from the two pages of paragraphs in 10-point one can get a good idea of the faces in the smaller sizes. Our compliments on a well planned and well printed piece that should prove useful to your clients and prospects.

C. HAROLD LAUCK, Journalism Laboratory Press, Washington and Lee University, Lexington, Virginia.—Congratulations on the excellence of the several booklets and pamphlets produced by you at The Laboratory Press, two being for the University, and two for the National Graphic Arts Education Guild. The little book, "Type Revivals, Goudy," privately printed in limited edition for distribution to members of the Sixteenth Annual Conference on Printing Education, is a little gem, a worthy treatment of the monograph on "Type Revivals" by the master type designer Frederic W. Goudy. The Graphic Arts Education Guild Yearbook for 1937, also printed in a limited edition for the conference, is also well handled, and giving, as it does, the "Who's Who in Graphic Arts Education," listing the membership of the Guild, it shows effective treatment of what is all too frequently handled in a rather commonplace manner. Dedicated to Frederic W. Goudy, the watermarked portrait of Goudy shown at the front of the book makes a novel and decidedly interesting addition to the book. The two bulletins for Washington and Lee University, one for the School of Law and the other the Law Catalogue, show excellent treatment in typography and also good pressmanship. The simplicity of typographical arrangement commends them as worthy pieces that uphold the atmosphere of dignity and scholarship that surrounds an educational institution such as Washington and Lee University. You have demonstrated in all these pieces the decided ability to get good, artistic effects with type, with merely an occasional ornament. Good spacing, careful attention to placing of type groups, and full consideration for ease of reading characterize all these pieces. Again, our congratulations.

NORTHWESTERN POLYTECHNIC PRINTING DEPARTMENT, of London, England.—The brochure, "Gutenberg Museum and Society," produced by the students in the composing classes, the letterpress-machine classes, and the bookbinding classes, is an excellent demonstration of the high character of instruction that is being given those attending your school. It is a good specimen of high-grade, de luxe printing, artistically planned and designed, and well handled from the standpoint of mechanical details. The brochure is

10¼ by 13¼ inches in size, the inside pages being slightly smaller so as to give an extension cover. The cover is on a light brown embossed cover stock, with the title in two lines, squared up, and printed in a dark reddish brown, the word "Gutenberg" being in one line in a large size of Albertus Titling type and "Museum and Society" being in the second line in Perpetua capitals of about thirty-six point. A brown cord tie matches the cover. As a frontispiece, a reproduction of a portion of a page of the Psalter printed by Fust and Schoeffer, 1457, is shown in colors—black, orange, and light blue. The title is a beauty, embodying the same type as on the cover but rearranged so the word "Museum" is on one line by itself, and the words "and Society" are underneath as the third line of the title. Then comes the author's name, and a small cut of the school emblem (we believe that is what it is) and the name and address of the school at the bottom of the page. The reading pages are well proportioned, a rather wide measure, forty-two picas, but allowing ample margins, the type used for the text being the Monotype Times New Roman, fourteen-point. The center two-page spread carries a small portrait of Gutenberg with reproductions of four pieces of his work, including, of course, the Forty-two-line Bible. A page at the back shows views in the Gutenberg Museum at Mainz with a portrait of the director, Dr. Aloys Ruppel. It is, on the whole, a piece of work of which the school and those students who had a part in its production may well be proud, a piece of work that would be prized by any lover of fine printing. Our heartiest congratulations.

WILLIAM CARNALL, Advertising Typographer, of Los Angeles, California.—Fortunate indeed are those clients of yours who receive copies of your new type-specimen book. Not only is it well printed, a good specimen of high-grade typography, but it carries all the earmarks of what a type-specimen book should be to be of the greatest value to the user. In the first place, we have here a decidedly striking cover (10¼ by 13¼), on a heavy stock, old rose color, with the words "Type Faces" in 84-point Futura Bold caps running horizontally to within a quarter inch of the right-hand edge, and the name "Carnall," also in 84-point Futura Bold caps, running vertically, reading down, and lining with the letter "T" in "Type," thus forming the appearance of a square in the lower right-hand corner. The words "Type Faces" are printed in black, "Carnall" in a greenish yellow, and a band of greenish yellow four picas wide runs down the binding edge. Heavy spiral binding is used. Title page and introductory page are well handled, also the index page. Of especial interest is the manner of presenting the specimens. Starting with Caslon and Caslon Italic, a page is devoted to a series of short paragraphs, each using the same wording, showing the roman in sizes from 6-point to 24-point in the upper portion of the page, while in the lower part the italics are shown in the same sizes. Across the center of the page is a panel showing the characters in a font—caps, small caps, and lower-case of the roman, and caps and lower-case of the italic, with the special characters. Here another good idea is used: Instead of showing the paragraphs all in the same measure, the 6- and 8-point are set 13 picas, the 10- and 12-point 16 picas, the 14- and 18-point 20 picas, the 22-point 23½ picas, and the 24-point 27½ picas. Thus the types are shown in the measures most suitable to their sizes, and the arrangement on the page is such that it gives a decidedly pleasing appearance. Following this first page showing of the type face, several pages show one-line specimens of all the sizes from 6-point up



19 December 36						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

Get Your Christmas Cards and Calendars from  
**BULMAN BROS. LTD.**  
 Lithographers and Printers  
 PHONE 87 311 WINNIPEG

## HIGH GRADE

You're a high-grade outfit by nature... that's the real thought you want to get into the heads of people. Good printing helps go a long way toward creating this favorable impression. Direct your orders to us and be assured of better printing.

PHONE  
87 311

**BULMAN BROS. LTD., WINNIPEG, MANITOBA**

LITHOGRAPHY AND  
PRINTING - COLORFUL  
ADVERTISING - LABELS  
CALENDARS-CATALOGS

19 NOVEMBER 36						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

April

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1	2	3	4		
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		



If we know what you do and see how you do it, we can guess at your character.

But the fellow you correspond with, and doesn't see you, is liable to judge you by your stationery.

Good paper, well printed, creates an impression of quality.

**BULMAN BROS. LTD.** LITHOGRAPHERS-PRINTERS **WINNIPEG**  
 TELEPHONE 87 311

## My Business is DIFFERENT

You are right when you say that your business is different. It is just that difference that ought to be demonstrated in every piece of lithographing and printing that leaves your place. You are you, and your business is yours. If your lithographing and printing is as different as your business the chances are that it will work better for you. There are possibilities in the thought. Would you like to discuss them.



Love ---  
...is an egoism  
of two.  
...Le Salle

PHONE 87 311  
**BULMAN BROS. LIMITED**

For Lithography and Printing  
 Colorful Advertising - Labels  
 Catalogs - Calendars.

19 FEBRUARY 37						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5	6	
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28						

Here's a printer whose monthly blotters are filled with action, color, and interest, and of course this means that a lively impression of the outfit is produced. We like the variety, the judicious use of stock cuts, the clean display. Best of all, however, we like the enterprising spirit behind them

to 120-point in the case of the Caslon roman, and up to 96-point in the italic. These pages of one-line specimens are ruled to picas down the page, the picas and inches being indicated both at the top and the bottom, thus showing the number of characters of each size that will go in different lengths of line up to 48 picas. At the bottom of each of these pages, corresponding with the one-line specimens, appear two lines showing the elite and pica typewriter faces. The same plan is followed throughout, and the book shows a good selection of up-to-date faces—Garamond, Bodoni, Futura, Girdler, Beton, Corvinus, Weiss, and so on. It is a thoughtfully planned arrangement, and should prove highly useful not only for showing the different faces and sizes of type, but also as an aid in fitting copy to space or space to copy.

TYPOGRAPHIC SERVICE, INCORPORATED, Philadelphia.—Hail to the novelty approach! Your latest promotion stunt fooled us and then delighted us, and we say unequivocally we think you've produced a winner! Here's what we found in the mail: first, a package, approximately 11½ by 9½, which, when opened, reveals stunning inside wrappings—gleaming blue paper tied with a maroon cord. Next is a flat, white cardboard box; and in this is the mailing proper—a brochure (11 by 9) to make one's eyes pop open! The cover is of heavy, rough, blue stock, with the title, in a classic script, printed in red: "Strawbridge & Clothier invites Mr. J. L. Frazier to a showing of Fine Feathers." Mounted diagonally between the title lines is a handsome maroon feather, very ornamental and distinguished-looking against the blue background. White plastic binding adds a luxurious touch, and celluloid covers, front and back, give smoothness and protection. And the *inside* doesn't let us down. Heavy, rich-textured paper, deckle-edged at the bottom is French-folded to form the double pages. There are only four pages of text, but of course, being double there are actually eight sheets, and these give the brochure an impressive thickness. The first two text pages carry on the "Fine Feathers" theme, the copy leading one to believe that the booklet is entirely devoted to clothing. The first hint to the contrary comes at the close of the second page of general copy about men's clothes: "... the secret of success in dress, dear sir, is in being yourself and choosing plumage appropriate to your TYPE." And then page three, containing this: "And Speaking of Type . . . What about it?" Page four explains all, beginning with this heading: "Excuse us for deliberately misleading you . . ." The copy on this page is worth quoting in full, but we content ourselves with only an extract: "We have earned some degree of fame and reputation setting newspaper and magazine ads . . . So we decided that the best thing to do was to hang our clothes on the hickory limb and dive right into the water. We've done it. And now we're ready with a flock of the newest and latest typographic plumage, to make your printing look like a Bird of Paradise, its message sound as sweet as the song of the Nightingale and as persuasive as the cluck of a Mother Hen. Maybe such typography would help to feather your nest. Call us, early or late—we're *that* kind of birds." Here's a grand piece of typographic promotion if we ever saw one! We've had occasion to laud Typographic Service before, but we think this is their cleverest, and probably most effective, mailing piece to date. This brochure will be read, passed around, read again, and remembered. The finest typography, the finest presswork, the finest papers are employed. We'll wager the project is well worth every cent put into it. It's a truly outstanding production.

## ASSOCIATED PRINTERS & LITHOGRAPHERS of Saint Louis, Inc.

Gordon C. Hall  
Executive Vice-President

961 Boatmen's Bank Building  
Saint Louis, Missouri  
MAin 0372

## ASSOCIATED PRINTERS

& LITHOGRAPHERS OF ST. LOUIS, INCORPORATED

GORDON C. HALL,  
Executive Vice-President  
Phone, MAin 0372

961 BOATMEN'S BANK BLDG.  
SAINT LOUIS, MISSOURI

## ASSOCIATED PRINTERS & LITHOGRAPHERS

OF SAINT LOUIS, INC.

961 BOATMEN'S BANK BLDG., ST. LOUIS, MO.  
GORDON C. HALL, Executive Vice-President • Phone, MAin 0372

## ASSOCIATED PRINTERS & LITHOGRAPHERS of SAINT LOUIS, Inc.

GORDON C. HALL  
Executive Vice-President

Phone, MAin 0372

961 BOATMEN'S BANK BUILDING  
SAINT LOUIS, MISSOURI

## ASSOCIATED PRINTERS & LITHOGRAPHERS of SAINT LOUIS, Inc.

GORDON C. HALL,  
Executive Vice-President

961 BOATMEN'S BANK BLDG., ST. LOUIS, MO.  
Phone, MAin 0372

Five of the entries submitted in letterhead contest held by the Associated Printers and Lithographers of Saint Louis, Incorporated, the one at the top, by Roy Gauvain, of the Clark-Sprague Printing Company, winning first place; the next, by Oliver Kuhl, of the Kutterer-Jansen Printing Company, second place; the center one, by Ray Kuhl, also of the Kutterer-Jansen Printing Company, winning third prize; the two lower ones receiving honorable mention. Color adds to their true effectiveness



## DESIGNERS TYPOGRAPHERS PHOTOGRAPHERS

Here is a Genuine Up-to-the-Minute  
Contest for Typographers Who Are  
Handy With the Camera

KABLE BROTHERS COMPANY, publication printers, Mount Morris, Ill., in coöperation with THE INLAND PRINTER, invites you to submit designs for the front cover of the firm's house-organ, *The Kablegram*. Winning designs will be used for the twelve issues during 1938. Designs of high rank will be shown and winners announced in THE INLAND PRINTER of January, 1938. Study the copy below, read the rules carefully and then go to it with camera and printer's stick.

**COPY** "THE KABLEGRAM, a Monthly Magazine Devoted to Matters of Interest to Organization Officials, Writers, Editors, and Speakers—January, 1938."

### TYPE MATERIAL

Only type and typefounders' ornaments may be used; no special drawings permitted. Contestants may cut patterns in blank metal, linoleum, or rubber if desired.

### PHOTOGRAPHS

Designs must contain a photographic study or snapshot, made by the contestant, and incorporating any subject or idea relating to "the art preservative of all arts."

### CASH PRIZES

First, \$75 cash; second, \$50; third \$40, and \$15 to those who send the next nine highest ranking designs, making a total of \$300 in prizes.

### PROOFS REQUIRED

Submit for the jury two completed proofs, in two colors, one of which must be black, on white enamel 6 x 9 inches in size, unmounted; photo prints to be pasted in position on these two color proofs. For reproduction, send two proofs of each form, separately, in black ink on white, coated stock. If design is bleed reproduction, size 6 $\frac{1}{8}$ " x 9 $\frac{1}{4}$ ", proofs should be on 7- x 10-inch paper.

### CLOSING DATE

Remember that your proofs must be mailed flat, with name and full address of contestant on the back of only one of the two-color proofs. To be considered by the jury, designs must reach THE INLAND PRINTER Contest Editor by November 20, 1937.

For the guidance of contestants a copy of *The Kablegram* will be mailed on request by writing to Hec Mann, Kable Brothers Company, Mount Morris, Ill.

**THE INLAND PRINTER, 205 WEST WACKER DRIVE, CHICAGO**





### Improved Conditions in Yugoslavia

• After many years of distorted and unregulated working conditions in the Yugoslavian printing industry, a recent collective bargaining trade agreement has seemingly established order. An eight-hour day, 100 per cent overtime payment, two-weeks notification period, complete unionization, wage increases, paid vacations, limitation of apprentice training, and other progressive points are contained in the working agreement that has been accepted by all leading printing firms.

### Puzzle-Fans' Oasis

• The London publisher, O. Harris, owner of a series of puzzle magazines, possesses a most unique library. Mr. Harris classifies among all puzzle literature twenty-eight major groups, which in turn are subdivided into minor divisions. Each major group consists of several thousand copies of different puzzles. The group of cross-word puzzles holds the record so far, with 51,000 different designs.

### Apprentices Into Proofreaders

• Printing apprentices in London who have served satisfactorily for six years and show the necessary ability are assured by the London Master Printers' Association and the L. S. C. that an opportunity will be given them to become proofreaders to the press. After adequate training in the composing room, the men will work in the reading room for at least two years and then be placed in position as proofreaders.

### Students Versus Professionals

• A number of complaints came from the Parisian printers against the competition of French printing-trade schools working for a certain clientele. In making a protest they asked whether professional trade schools legally had the right to work for private businesses and compete thus with commercial printing houses. Upon inquiry to the Minister of Commerce, the French Master Printers Association received a reply from the Director of Technical Instruction, stating that a small number of jobs produced by the students—selected with discretion, and executed only in small editions—could be sold at the fixed commercial prices.

### English Text Book on Estimating

• The new (sixth) edition of the British Federation of Master Printers' text book on estimating is now published. Space does not permit a detailed description of the chapters dealing with the various processes, but attention is called to those chapters which are entirely new or have been enlarged. Composition, both hand and mechanical, is dealt with much more fully than in the previous editions. The chapter on ma-

chining has been entirely rewritten, and the makeready tables, details of output of various classes of machines, hand- or automatically fed, quantities of ink required, and the like, all will help to simplify the estimators' work.

Chapters on lithography, both direct and offset, are very instructive. Tables for transferring and output of machines are given. Binding receives a chapter consisting of forty-two pages, almost a complete treatise on the bookbinder's craft and activities.

The chapter on paper testing is also an innovation, although possibly it will be beyond the capacity of laymen. Paper standardization is fully dealt with, and tables of sizes, quantities, equivalent weights, allowances for over, *et cetera*, are included. Discounts, credits, and that elusive item "profit" are also discussed, and the Federation Standard Conditions are quoted. A number of specimen estimates showing detailed workings is given, and should be of great use to the student-estimator.

The book concludes with a most comprehensive glossary of technical terms, including those of letterpress printing, lithography, process-engraving, and bookbinding. "Estimating for Printers" is published by the British Federation of Master Printers, 7 to 10, Old Bailey, London E. C. 4. The volume covers considerable territory and is to be commended as a very successful production of its kind.

### Honor Medal for Labor

• The French Minister of Commerce has reduced the number of years required to obtain the bronze honor medal of labor from fifty to forty years. For thirty years of service as a laborer or craftsman, the French Government gives a silver medal in order to inspire greater loyalty and pride among French working people.

### Paid Vacations for Journeymen

• A great discussion has been raised in France concerning the payment of vacations to journeymen printers since the introduction of the forty-hour week. The Minister of Labor has decided that the two-weeks paid vacations are to be continued as usual.

### Paper From Straw in Damascus

• A group of French capitalists is at present laying plans for the construction of a new paper mill in Damascus. The Syrian Chamber of Industry seems to favor the undertaking since this mill will absorb some of the large straw supplies of the country.

### Expansion in Italy

• Due to the recent expansion of the Italian Colonial Empire, many newspapers are being now established, especially in Abyssinia, Addis Ababa, Harrar, Asmaria, Eritrea, Somaliland.

### German Unemployment Figures

• The German Institute of Research has published some interesting figures relative to the fluctuations of unemployment in different trades and industries. The Institute pays special attention to employment statistics relative to printers, pressmen, compositors, and book binders. At the end of September, 1936, a total of 13,180 jobless men was reported in the German printing industry. This represented a total of 9½ per cent of all German unemployed, while the average in all other industries and trades was only 5.1 per cent.

### Research Societies Consolidate

• The International Society for Incunabula Works, founded in 1924, and the Research Association of Fifteenth Century Types, founded in 1907, were consolidated under the presidency of the chief librarian, Dr. J. Colley, of Stockholm. The executive secretary of the new consolidated organization is the famous Leipsic book dealer, Hans Harrassowitz.

### Research Library in Paris

• The Graphic Arts Library of Paris, which for years has had one of the most outstanding book collections on printing in Europe, announces that it has added a great number of modern as well as many old volumes relating to the printing business, thus making it one of the most helpful research libraries in the graphic arts field.

### Training for Material Saving

• Since the beginning of the four-year plan to make Germany a more economically independent country, the graphic arts industry has been concentrating on special training of plant superintendents and foremen to stop the waste of printing supplies and to encourage the use of substitutes. The leading printing-house executives are being called into these training courses and they in return have to transfer the acquired knowledge to the thousands of workers in the printing industry. In connection with these courses a practical exchange of experiences among the printing-house executives is possible and new materials, such as synthetic rubber rollers and blankets, leadless typesetting machines, and other substitute materials are given thorough testing under all conditions.

### Printing School Enlarged

• The famous printing-trade school, Estienne of Paris, is being enlarged and modernized this summer. New buildings are being added behind the present work shops for which the city of Paris alone is contributing nine million francs and the department of technical instruction the remainder. Many new exhibits are planned.

Mr. Consumer has eyes as well as ears, and so—

# RADIO NEEDS *the* PRINTER!

*Radio promotion requires thousands of dollars  
worth of printed matter. Presses roll merrily on*

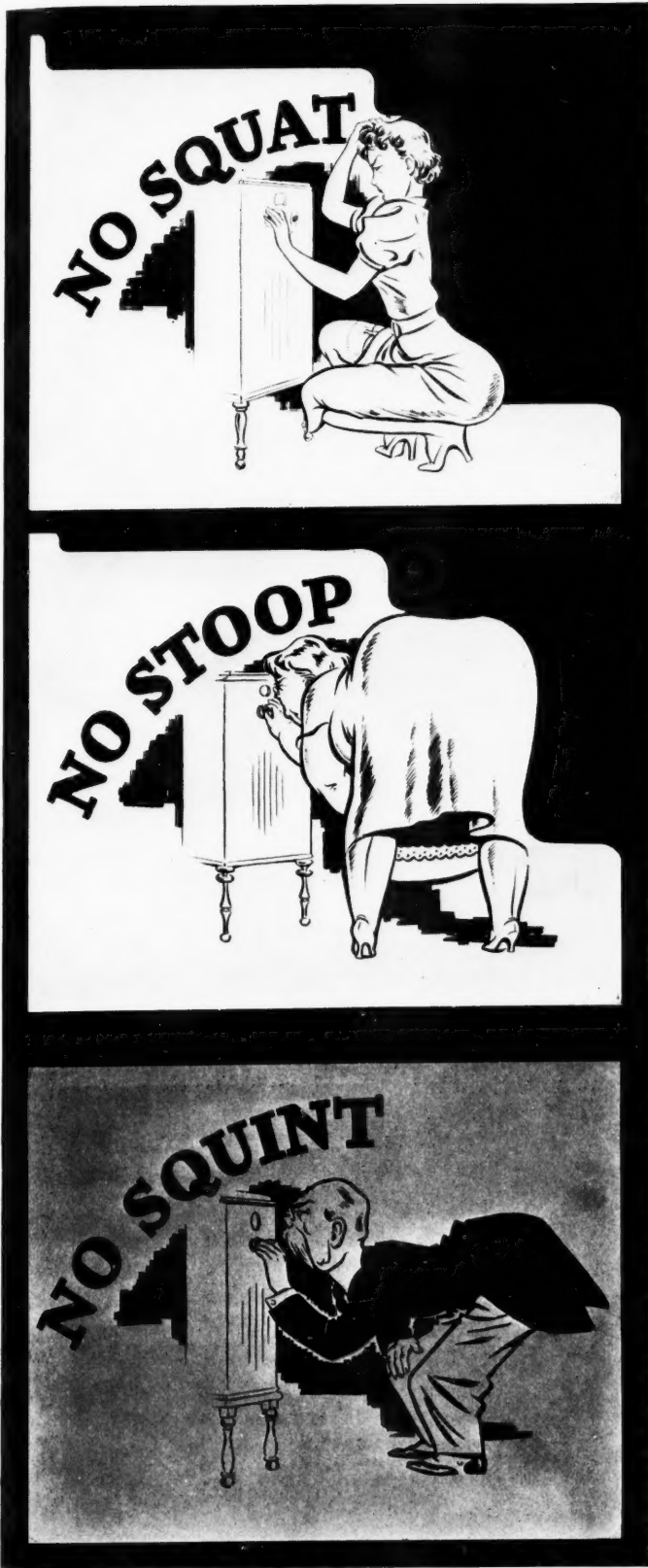
IT IS DAILY becoming more apparent that when hot-heads warned, "Radio is a dangerous competitor of printing," they underestimated the selling power of the printed word. The fact of the matter seems to be that the more extensive radio advertising becomes, the more printing it makes use of. There is little indication that the eye is being abandoned entirely for the ear.

Last month the Philco Radio and Television Corporation began what it called "the biggest advertising campaign in all radio history!" While we haven't checked this claim we are strongly inclined to believe it. We have just examined the advance publicity and printed advertising material sent by Philco to its dealers, and, if only from the standpoint of bulkage, it's in the nature of being COLOSSAL (a cinema term meaning "impressive."—Ed.)

Included in the promotion group are window cards and displays, posters and wall signs, several huge broadsides, and a large catalog of over fifty pages. The broadsides show reproductions of an extensive newspaper and magazine campaign; and of course the radio campaign (59 Columbia stations) is also spotlighted. The amount of printing—both letterpress and offset—represented by this promotion is truly enormous.

A die-cut cover on the catalog (14 by 11) should be of especial interest to printers. (See reproduction.) The quaint theme of the Philco campaign—"No Squat, No Stoop, No Squint"—is graphically illustrated by means of die-cut figures. The first is on orange stock, the second on green, the third (not die-cut) on blue. Emphasis, by this means, is shrewdly spotted—a triumph of die-cutting if not of dignity.

You hear a great deal about what radio is doing to printing, but not so much about what it is doing *for* it. Here is a huge advertising campaign which, without the radio, simply would not have come into existence. It represents thousands of dollars worth of new printing work in a comparatively new field. . . . Cheer up! You can still hear a lot of presses clanking above the noise of the calamity howlers.



Die-cut covers of the Philco catalog (14 by 11). On orange, green, and blue stock, respectively, top two covers overlap third. You get slogan in successive flashes. Printed and die-cut by Edward Stern and Company, Incorporated, Philadelphia



# House-Organ Parade

Reviewed by ALBERT E. PETERS

**O**UR NOMINATION for the producer of neatest reply-card trick of the month goes to *The Ink Spot*, house-organ of M. P. Basso and Company, Incorporated, New York City. Nothing astonishing about the stunt but it incorporated a fresh twist and serves a practical purpose.

The reply card is actually an extension of the back cover, die-cut to size on three sides and scored on the fourth so that it can be folded back over the right-hand edge of the page. Thus when you come to the back inside cover you find that the card, which appears to have been inserted, is actually a flap. As you read the message, the card is persistently there at the right, waiting to be detached and mailed.

To make the tie-up more complete, a color band runs across the display page and onto the card itself. You can't miss the connection.

## Fishing for Returns

And the chances are you'll drop that business-reply card into the mails, for the copy on it says: "Yes, I will be glad to have a salesman bring me one of your rulers . . . No obligation of course." This refers to the back-page offer: "Free to our Friends—a handsome eighteen-inch rule, thin type with brass edges. Graduated in inches and millimeters on one side, picas and agate lines on the other. A handy thing for the man who prepares advertising" *et cetera*.

## Fine Points of Strategy

The strategy of this innocent offer is of course obvious; but it seems to us that the trick of making the card an integral part of the page adds considerably to the success of the plan. An individual copy of a house-organ, in many instances, goes to more than one person in an organization. The first party to receive it, if he isn't interested in the special offer, *almost invariably throws the inserted reply card away*. (Observe this yourself, next time you get a publication with a loose card enclosed!) A folder, a house-organ, a magazine—these are complete entities in themselves. Enclosures are excess baggage. It's human nature to shuck them off. But an *attached* card belongs to the main issue—and stays there, until someone gets an urge to tear it off.

It's a well known psychological fact that the best way to break down passivity and start a train of action is to trick the reader into making a simple preliminary move. Get him to lift a flap, pull a string, tear off a sticker, detach a card, or what you will. If he gets over that first hurdle the probability is that he will follow up this move with further action.

## Full Value From Postage

The above remarks aren't meant to disparage enclosures, for which there will always be a need. In fact, we see no reason why a house-organ shouldn't squeeze every ounce of value out of its mailing cost and carry an extra specimen, or a blotter, or a separately printed offer along with it. The issue of *The Ink Spot* that carries the attached card also has a blotter inserted between the first pages. It's in the

nature of a dividend, and doesn't detract in the least from the house-organ itself. (Copy on this blotter, incidentally, is an adaptation of one of THE INLAND PRINTER's blotter suggestions. Basso has handled it very effectively.)

## A Printer's Note-Book

Since 1922 the *note-book* of Joseph K. Arnold has done a consistently good job of promoting the printing facilities of the Joseph K. Arnold Company, Chicago. With a title like that you'd expect to find a definite personality inside, and Mr. Arnold's personality is evident on every page. He's a business man and poet combined; at rather infrequent intervals his poetry gets into type, modestly inserted between convincing discussions of printing, advertising, and selling.

His excellent little publication (4½ by 6¼) generally runs to sixteen pages—sometimes twenty—and cover. The cover design, employing type only, is standard; but the two colors are so ingeniously changed and combined with varying cover stocks that a totally different effect is created each month. Numerous color-plate specimens are worked into the text pages and you get the impression that the Arnold outfit is capable of handling just about anything in the printing line.

Special emphasis is placed on the house-organ as a sales medium. It's probably Mr. Arnold's pet topic. From a recent issue we quote a bit of copy with a subtle flattery-appeal:

"To those who receive the *note-book* for the first time with this issue, let us stress the pointed fact that our mailing list is not merely carefully selected but highly selective. It comprises only those individuals, firms, and corporations, with whom we are desirous of opening an account."

## Short Straws and Squibs

Shucks, one of the neatest little house-organs we ever clapped an eye on was *The Franklin Crier*, issued by the Franklin Printing Company, Philadelphia. But it appears only at rare intervals now. Too bad . . . The Nash Press, Chicago, gets out a very tidy little monthly mailing, part house-organ, part calendar. You can fold it, tent-shape, and stand it on your desk . . . There's always a luscious paper-sample insert in *The Silver Lining*, house-organ of the Port Huron Sulphite and Paper Company, Port Huron, Michigan. Last month's feature was "Melon—a new color in Huron Featherweight Bond" . . . Congratulations to *The Kablegram*, lively house-organ of Kable Brothers Company, publication printer, Mount Morris, Illinois. It celebrated its twenty-fifth birthday this summer . . . The Marvin Envelope and Paper Company, Chicago, puts out the *Marvin Booster* monthly, a little sheet of printing news. It carries classified ads for its customers without charge, a commendable good-will stunt.

## Salute to Mr. Meere

A man who gets a big kick out of living and printing is J. Trenton Meere, of Chattanooga, Tennessee. For twenty-five years he has been something of a local institution around those

parts—speaking his mind, boosting South Chattanooga and its merchants, and promoting the services of the Drummer Printing Company of which he is the self-styled "Big Stick."

When you read his little house-organ, *Our Drummer*—which has been published, off and on, since 1899—or the *Drummer's Blotter*, which occasionally takes the place of the house-organ, you realize that the "Big Stick" is no writer of commonplaces or platitudes. His pithy remarks under the heading of "Meere's Flights," his essays on cyclones, politics, real estate, the fair sex, and any other topic that comes into his head, his quaintly worded ads stuck here and there throughout the text—all indicate the workings of a lively, humorous, and unusual mind, one with plenty of imagination.

During his wanderings as newspaper man and printer, Mr. Meere collected a stock of type and cuts that would delight an antiquarian. There's nothing slick or modern about Mr. Meere's typographic output, but it has a charm of its own. He still bends rules, drops in florets, favors fancy borders, double prints. We daresay his productions, in the opinion of some Moderns, would have too much of the '90's flavor. Personally, we like them. Fine printing isn't everything; personality counts, too.

## Y B Dull? Sez E

Mr. Meere doesn't like to do things, or even say things, in the customary way if he can think up a trickier method. Instead of setting up "Greetings to You," for example, he makes it "2 U." (He'll clap in a rebus at the drop of a hat.) On envelopes he prints slogans and sales copy in the lower right-hand corner and writes the address between the lines of type. We don't know what the post office thinks of this, but it certainly makes for a livelier reception. He has printed greetings on twenty-four-inch strips of paper and even on vine leaves . . . Mr. Meere is an antidote for stodginess in print.

## Elemental, Watson

What's the best way for a photoengraver to demonstrate his abilities? By showing good specimens, of course. Following this simple but logical line of reasoning, the Beaver Engraving Company, Portland, Oregon, got up a picture house-organ called *EVENTS Illustrated*. This makes an excellent medium for displaying views of Oregon's noble scenery and such current activities as Portland's annual rose festival. *EVENTS* is issued as a six-page folder, 8½ by 12, printed in two colors. The halftones, needless to say, are Beaver's best.

## Finger on the Pulse

There are two schools of thought in regard to the matter of putting enclosures in house-organs. Personally, we can see no reason why a blotter, or a special offer, or a novelty card, shouldn't be included. Even if you're trying to do a purely institutional job it's a good idea to check response occasionally. A reply card with a logical point to it often stirs up encouraging reaction, gives you a line on things.

The old trick of asking readers point-blank what they think of your magazine is not to be scorned. People are generally willing to talk when you ask them for their opinions. Even in *this* department we find ourself giving first attention to the house-organs that come to us with special requests for criticism. Human nature, gentlemen, human nature. So come on, goad us—and your entire mailing list—into saying something for or against your publication! People love to be critics.



# 8 MINUTES by telephone

*Natural-color photograph transmitted  
by Telechrome system in just eight  
minutes over a regular long-distance  
line. Prints are received as negatives*



*Three-color halftone made from negatives received by telephone. Note remarkable freedom from color distortion. Reproduced here from plates originally used by Editor & Publisher, issue of June 5, to demonstrate the process in a regular publication run*

WHAT is believed to be the first reproduction in a regularly issued publication of a color picture sent by wire was shown in *Editor & Publisher*, issue of June 5. Through the courtesy of that journal it is reproduced on this page. The picture shown was transmitted in eight minutes over a regular long-distance line after the circuit had been set up by an ordinary long-distance call from New York to Chicago.

An account of the sending of this picture is given by Warren L. Bassett, managing editor of *Editor & Publisher*, in connection with the reproduction of the picture. The transmission of the picture, writes Mr. Bassett, took place on Tuesday evening, May 25, representatives of the inventor and the publication being in an office in the Civic Opera Building in Chicago. The inventor himself, with two assistants, together with Mr. Bassett and others, were at the New York end, in the

offices of the Finch Telecommunications Laboratories, Incorporated, at 37 West Fifty-Seventh Street.

The first step in the transmission was the placing of a long-distance call by the inventor, William G. H. Finch, to his Chicago office. The connection made, the parrot picture reproduced here was selected as the one to be sent. Some conversation took place with regard to the synchronization, and while this was being adjusted the *Editor & Publisher* men in New York and Chicago chatted for a minute or two. Then the "go ahead" signal was given and the handset phone was placed on a table to keep the circuit open, silence being preserved in the room to prevent noises from entering the line through the phone transmitter, the room being in semi-darkness.

The process used was one developed by Mr. Finch, who also is the inventor of the Telepicture system of transmitting

black-and-white photographs by wire over regular long-distance instead of leased-wire circuits. It is called the Finch-Telechrome system for transmitting natural-color photographs, and depends upon three coördinating factors for its success. First, the color separation negatives at the sending end must be true and distinct. Second, the picture signals, which are sent over the wire in varying intensities according to the lights and shadows of the negatives, must be true and strong to overcome noises present in a long-distance wire. Third, the color key sent with the picture must be exact and exactly reproduced to result in a color picture suitable for plate making and printing at the receiving end.

Mr. Finch's own description of the process, as given by Mr. Bassett in his article, is, in part, as follows: "Before describing the operation of the Telechrome system it may be well to go back



over the operation of our black-and-white Telepicture transmission system. The picture to be transmitted is wrapped around a drum and the drum is revolved at a fixed speed. A small spot of light is projected on the drum and moved steadily lengthwise along it. The spot will thus trace a spiral curve around the drum and will cross the picture in a number of parallel lines. By making these parallel lines which are traced by the light very close together, the entire surface of the picture can be covered by the spot. As the light spot traces a particular line across the picture, very little light will be reflected from a black surface and a large amount of light will be reflected from a white surface.

"The varying reflected light strikes a photo-electric cell and the light impulses are changed by this cell into electrical impulses which act as a throttle on a tone generator. The tone generator produces a tone most suitable for transmission over the telephone line, and the amplitude of this tone is constantly varied to correspond with the highlight or shadow of the picture. By means of amplifiers there is produced an electrical signal which is suitable for transmission over the ordinary long-distance circuit.

“The coupling coil of the Telepicture transmitter and the method of getting the picture signal on the telephone line are interesting. By means of a clamp an iron-core coupling coil is held against the bell box of the ordinary telephone in such position that it is near and coaxial with the induction coil of the telephone. While there is no physical connection between the Telepicture transmitter circuit and the telephone circuit, sufficient inductive coupling is obtained to put a good strong picture signal on the telephone line. This strong signal will over-ride the small noise currents present in the telephone line and give good picture quality.

"At the Telepicture receiver the electrical-picture signal is taken off the telephone line by a coupling coil similar to the transmitter-coupling coil. The picture signal is suitably amplified and connected to an electric lamp in such manner that it controls the light from the lamp. A sensitive photographic film is fixed on the surface of a drum and the drum is revolved in synchronism with the transmitting drum. Light from the lamp is projected in a small spot on the receiving drum and the spot is moved along the drum. Thus the entire surface of the photographic film is exposed to light which at any particular point corresponds to the light reflected from the original photograph at the same point. The photographic film is developed in the usual

way and it produces a negative of the original photograph, from which the required positive prints can be made."

Here we have the basic principles, without going into technical details regarding the electrical circuit. When it comes to the new method of transmitting natural-color photographs, Mr. Finch explains that this involves the making of three monochromatic color separation prints, one for each of the three primary colors, red, yellow, and blue, as such



Beatrice Wood  
Bernard L. Hooper  
O. R. Rinald  
Maurice J. Mc  
J. K. Ross  
J. K. Ross  
E. J. M. Smith  
D. W. J. H. H. H. H.  
R. L. H. H. H.  
P. B. F. H. H. H.  
J. H. H. H.  
Martin J. H. H.  
H. W. H. H.

*Five dollars will be given the first American subscriber who by September 5, and by letter, gives the business connections of the largest number of these notables of the graphic arts in England, also naming the one whose portrait appears. Please note: Less than six names do not qualify.*

colors are present in the original object photographed. "The three color-separation prints," he continues, "are preferably made on a single sheet of paper in such manner that their long axes are parallel and their short axes coincide. They are mounted in the Telechrome transmitter drum in such manner that the light spot traces over the three prints simultaneously—that is, the light spot crosses the red color-separation print, then the yellow, then the blue, then the red again, and so on.

"This method of mounting the three color-separation prints is very important as there are minute varying noise currents present in the ordinary telephone lines and these can cause annoying color streaks or color distortions if they are not at the same level at all corresponding points of the three color-separation prints. Simultaneous tracing of the three color prints is essential when using the average telephone line.

"The three color-separation prints are received at the Telechrome picture receiver as negative films. Positive films can be made from these, one being toned to each of the three primary colors, red, yellow, and blue. The three colored positive films can be superimposed to give a natural-color transparency, or three colored positive films can be superimposed and backed with white paper to produce a natural-color photograph."

Mr. Finch also stated that the original color picture used in this transmission was made with the Stanley Young one-shot color camera.

Some of the advantages of the new Telechrome equipment, as explained by Mr. Finch, are the ability to operate wherever a telephone is available, the necessity of using the telephone line only while the picture is being transmitted, the freedom from color distortion given by the simultaneous scanning of the color separation prints, and the ease of attaching the equipment to the telephone.

Mr. Bassett, in telling of his experience at the receiving end in New York, stated that "the room was in semi-darkness as the pencil of light scanned the evenly rotating eight-by-ten-inch film on the receiving machine. Picking up the hand phone, one could hear the sharply pitched tones of varying intensity which were being translated into varying intensities of light as the beam struck the film. In exactly eight minutes the sending was completed. Those at the New York end then picked up the telephone and briefly talked again with Chicago, saying that the transmission had been excellent. Four hours were required to produce a positive color print from the negatives."

# The Pressroom

■ By Eugene St. John

*Readers are invited to submit presswork problems. Stamped envelope must accompany your letter when a reply by mail is desired*

## Overprint-Varnish Trouble

We recently ran small labels in two colors and then varnished them, using zinc-plate blocks for the varnishing. We got a poor coverage in the varnishing and the labels stuck together after they dried. Could you tell us what caused our difficulty?

The ink must leave the plate clean and lie smooth on the stock and must also be bone dry before varnishing. The stock should be surface-coated and the right quantity of varnish used to get good coverage. Rubber plates or electros are generally employed. To avoid sticking, use just enough varnish and deliver the sheets into racks, say one hundred sheets in a rack as a test, and wind the sheets at regular intervals.

## A Costly Symbol

A group of our students has formed a society which has adopted as a symbol a continuous spectrum. Due to the fact that such a symbol has so many colors, we foresee difficulties in the printing of emblems, lettersheets, and envelopes. We wonder if you would mind helping us out of this difficulty.

Our advice is that you secure estimates on the cost of plates and printing the continuous spectrum, and with this information it should not be difficult to convince the society that a less costly symbol is indicated.

## Offset Process Hints

I am employed in a plant shortly to install an offset press over which I will have supervision. I have had limited previous experience in offset. In order to assist me, can you give me the formula for plate etch and gum arabic, also the process of handling the plate after it is put on the press? Is anything added to water on dampening rollers or in the water fountain other than plain water? Also, after a plate has caught up or filled what is used to clean it out? Please give me operations in logical order after plate is clamped on press, washed off, etched, and so on, step by step. I know plates are delicate and easily ruined, therefore I want to proceed slowly and in a safe manner.

The concern installing this offset press will give you a demonstration, and will probably recommend a system to be followed which it has tried and found good. THE INLAND PRINTER sells manuals covering the offset process which you will find helpful. Gumming up is done with a

mucilage, gum arabic dissolved in water, with consistency of glycerin. Asphaltum is dissolved in turpentine. A plate etch, after dilution with gum solution, is used in the water fountain. Plate etch: 8 ounces ammonium phosphate, 4 ounces ammonium nitrate, 1½ ounces sodium fluoride, dissolved in the order named in 3 quarts of water, allowing each to set half an hour before adding next; finally add ½ ounce tartaric acid dissolved in 1 quart of water. This is a plate etch when mixed with equal part of gum solution; with two parts of gum solution it may be used in water fountain. If plate scums while running, etch with 1 teaspoonful gallic acid in 3 ounces gum solution, and a few teaspoonfuls of the same may be used in water fountain for this purpose. It should be found effective.

After the plate is clamped on the cylinder, press is inked up and the dampers dampened with water. Plate is soaked with water until asphaltum loosens up. Press is run at good speed with rollers on plate to pick the asphaltum from the blank parts. Damp sponge is used to keep plate from getting dry. When plate shows clean, with the design sharp, the rollers are lifted off the plate and it is gummed up and fanned dry. Next step is to get right impression on the blanket. Rollers are put on plate and it is well inked to obtain trial impressions, which serve as guide to packing required under blanket. Next, the paper cylinder is set for right pressure. Ink is now removed from plate by damping without rubbing, running at good speed with rollers down, damp sponge being used on plate until ink is gone from all of the plate except the design. The dampers are put on and, say, fifty revolutions made to keep plate from drying. Trial impressions are pulled on waste paper. Scum and dirt at this time are removed from plate with least trouble. It is then gummed up and fanned dry while position and register are secured. The ink- and water fountains are set and, say, seventy-five impressions pulled on waste sheets. Water is kept low and gradually increased to proper balance as run proceeds.

## Gold on Soft Stocks

Enclosed you will find a wine list recently completed on velour cover stock. The ink spread and did not come up as bright as we felt that it should. The following is the procedure followed this time. The gold was run through the press five times. No base was used and the gold was gold powder mixed with varnish. The silver was already mixed with varnish in the can and then run through the press three times over a base of white, making a total of four impressions for that color and of five for the gold. The ink was allowed to dry several hours between each impression. A great deal of time was used and the results do not seem to warrant it. What would you suggest that we do next time?

Of course, you were printing on a very unfavorable surface. As the stock is soft, the packing should be the hardest. Try first one impression in base size, then after it has set, bump it again. Run a few sheets of each for tryout of gold and silver on both lots and get them on the base when it is well set but not bone dry. It may be necessary to bump the gold and the silver twice, allowing each impression to set well. Another method is to use gold leaf. It has also been suggested that bronze size and bronze powder may be used, the powder to be of the best grade, with minimum of grease. Surplus powder that cannot be brushed off with fur can be removed with a suitable attachment on a vacuum cleaner.

## Flat-bed Web, Rotary

Will you please give me as near as possible the difference in the cost of operating a flat-bed web press and a stereotype press?

We are sending you the names of concerns that manufacture both flat-bed web and rotary presses as reliable sources of information and you can probably get it from newspaper publishers' associations also. Of course you know that you go from type forms to curved stereotype plates. That is one item, and the price of the rotary press is another item. It costs more to operate the latter.

The important question is: do you need the rotary press to keep up with the paper's circulation and make the mails? Knowing the answer, you can consult with the press manufacturers and profit from their advice.

## Printing Price Tags

We are contemplating printing on celluloid or some other similar material. Most of the work will be price tags with red figures on a white ground. One way of doing this, we are told, is to print the figures, then spray on the white background. This would leave the transparent celluloid as the face and protect the printing. However, on a two-sided tag this would not be feasible. We would like information relative to printing on celluloid. We have cylinder and platen automatic job presses available.

In order to print such price tags to withstand friction the best method is to print a white ground on both sides of dull (mat) celluloid and overprint the red. Rubber plates are favored for printing on celluloid. Just barely enough squeeze and special inks are used, otherwise the makeready is regular. The red should go on the white when it is well set but not bone dry. A little experimentation will set you right.

After the printing is done a pyroxylin lacquer is applied to give the peculiar luster and protect the printing against friction and the elements. The silk-screen stencil process is sometimes used on celluloid. We are giving you the name of a

concern which supplies the materials for celluloid price tags. If you decide on wood or sheet metal for the tags, rubber plates are again favored for the form. Both sides would be printed with a white ground and the red overprinted. When the printing is done, the tags are dipped in baking copal varnish and stoved. Aluminum makes a good tag.

## Wrinkles on Sheet

Under separate cover I am sending two sheets, one for criticism and one for advice. Sheet number one was run on a cylinder job press, using a mechanical overlay with one spot-up sheet. How is the presswork in general? Did I carry too much ink for that form? The green on sheet number two gave me plenty of grief and I didn't lick the trouble. You will notice the wrinkles on the back end of the sheet and the way it pulled to the outside.

Sheet number one is well printed and too much ink was not used. In order to avoid wrinkles on heavy or other rule borders the most important step is to make them level and type high at the start, use minimum overlay and set your bands and brush somewhat tighter in the center than on the ends.

## Metallic Dusting Powder

We are enclosing an original colored sketch of a Christmas "Snowman" card as well as a rough finished proof. Your suggestions for improving the result will be appreciated. We intend to start with a white stock and print in green, red, black, and white. The snow effect, as shown by the sketch, is what we hope to attain. Have you had experience with white ink or a white powder which could be used with sizing to give the effect desired?

You can imitate snow with two or three impressions of best cover white but a metallic powder is preferred. Deep green lake and an orange-red would be our choice of colors.

## "Filling" of Halftones

On the enclosed sample of halftone presswork I have encircled two areas which illustrate clearly some trouble we have been having with halftones. In the deeper tones, minute particles of ink seem to gather after a few impressions have been made. I believe it is more of an ink problem than a plate problem as it is possible to get clean copies by washing off the plate. However, washing the plate is of no practical use as the particles of ink will show up again within twenty impressions. The pressman tells me he is using a high-grade halftone ink.

Note whether the plate is shallow etched. This would increase the filling. The particles could result from an ink not properly milled so that the pigment is well ground and thoroughly dispersed in the vehicle, from paper dust from cutting and other dust and dirt on paper, and from a dirty brush on the press. At this time minute particles are sometimes found to chip off of winter rollers and cause filling. Or the dirt may be specks of dried ink from ink can or fountain or both. Try adding a teaspoonful of kerosene to five pounds of ink and decreasing the overlay on the spots where filling occurs—if it is always in these spots—and give the brush a thorough cleaning.

## Cellulose-Tissue Bags

Can cellulose tissue be printed sheetwise? We produce a job on which small cellulose bags containing swatches are attached to mailing pieces. We have in mind to print on the sheets before they are made up into bags and the job is too small to consider rotary presses.

This material can be printed sheetwise but only at slow speed. For small jobs it is better to print on the made-up bags, using the platen press and special ink. It is done as easily as when printing on the ordinary paper bags.

## Hand-washing Problem

"THE INLAND PRINTER is such a constant source of help to me that when opportunity affords I cannot resist the temptation to offer a little information from my own meager stock. The preparation inquired about in the 'Hand-washing



"In the Days That Wuz"—Tramp Versus Tourist

Cartoon by John T. Nolf, Printer-Artist



Problem' in the June issue is, I believe, 'Pro-tek,' retailed at most artists' supply houses. It is of about the same consistency as whipped cream and is simply rubbed on and into the hands, with particular attention to the fingernails. After this operation you can handle ink, oil, benzine, and, in fact, anything that does not contain water, in which it is soluble. When the dirtiest job is finished simply rinse your hands under the tap. It does work. The only disadvantage I have experienced

The job can be printed satisfactorily on the platen press but is a job that cannot be printed merely by adding squeeze all over at one time. A careful makeready is necessary and time must be taken out for it. Make sure the cuts are level and type high. Lock up with metal furniture around the form. When you place the form in the press, after you lower the chase clamp, glance down between form and chase and bed and see that chase and form are snugly up against the bed. Use

## PAPER FACTS

● Eighteen centuries of papermaking forms the motif, if that is the proper term to use in this instance, of a splendid calendar just received from the Nekoosa-Edwards Paper Company, of Port Edwards, Wisconsin. It is mounted on heavy cardboard, 21 by 20, with a calendar pad 7½ inches square attached in the center. The background consists of drawings of scenes depicting the making of paper from the early Egyptian to the modern Fourdrinier papermaking machine. Each leaf of the calendar pad, which starts with July, 1937, has a reverse plate border printed in a deep green and showing old watermarks, the calendar figures standing out prominently in black against the light cream-colored paper. The description of the calendar is so well given in an "Essay in Interpretation" attached to the back of the mount that we quote it here:

"If you read this note and at the same time refer to the illustrations you will follow papermaking through eighteen centuries. Beginning at the upper left, this history moves on, counter-clockwise, from Egypt to Port Edwards, Wisconsin. The dusky gentleman ankle deep in the Nile is picking papyrus. The Chinese used labor-saving machinery in beating their mulberry pulp, while the Germans, thirteen centuries later, were using child labor. Going upstream just east of the German water-wheel we find a seventeenth-century Frenchman handling a bulky looking ream alone. The Dutch, however, a century later, not



Highlights of eighteen centuries of papermaking constitute the decorative theme of this unusual wall calendar (21 by 20 inches). Calendar pad, 7½ inches square, having border showing old watermarks, is affixed to center

rienced is that it is slightly irritating. I wash up a press perhaps ten times a day and must have clean hands in between. I have no difficulty in getting them so."

### Short Lines, Small Cuts

The enclosed proof (no makeready) will show you what I am up against. Note on the back, where marked, how the edges of the cuts and ends of lines punch up. What can be done to eliminate this trouble? I think it is caused by compression. Have had this difficulty before when running on dull mat stock but got by by using skeleton metal furniture and making holes near the top of the rules to let the air escape. Now the customer wants coated stock and I'm stuck. Job is run on a platen press. Don't you think it is a cylinder press job?

hard packing and start with a trial impression much lighter than your sample. The points on the edges of the cuts and the ends of the lines of type should not punch on the trial impression—should just print clear.

Carefully mark out overlays and fill in patch marks with thin tissue, .001-inch thick. Two overlays will be necessary. Bevel off the impression on the points that punch on your sample. Level the impression on the rules forming the panel so that the squeeze is uniform throughout the length of each rule. For packing use S. and S. C. and pressboard or celluloid and pull trial impressions on S. and S. C.

only invented the cylinder beater (known with great appropriateness as the "Hollander") and operated it with wind power, but also made Gretchen and Katrinka poor working girls. This condition was greatly changed when Louis Robert's papermaking machine (named after Henry Fourdrinier, the salesman who introduced it into England) contributed to the age of unemployment. The scene shifts next to America's first paper mill and then to the wasp. For after at least eighteen centuries of papermaking progress it was suddenly discovered that the wasp had been quietly making paper all the while. At the top (with all double

meanings intended) is Nekoosa-Edwards Paper Company, the scene representing one of their modern Fourdrinier machines with famous Nepco Lake in the background. After so much history you may be ready for the current date, and if so you will find more history bordering each page of the calendar pad in the form of old watermarks. . . ."

★ ★

### **Penny Cards Pushed**

Small orders often lead to larger ones, a fact sometimes overlooked by ambitious printers. A good plug for a small item is contained in the following copy from *Brevities*, house-organ of the Elmer W. Miller Company, Cincinnati, Ohio:

"Do not overlook Government postal cards. They cost nothing. You pay only one cent for a first-class postage stamp on them. The U. S. A. Government supplies the cards to you without any charge other than for the stamp.

"The cost of printing your sales message on 1,000 Government postal cards would run from \$4.00 to \$6.00 depending upon the amount of copy. Perhaps we have in our collection just the right illustrative cut to add the necessary punch to your message.

"The cost therefore of sending 1,000 postal cards monthly to 1,000 customers or prospects (or both) should not exceed \$20.00 a month including addressing. For this small sum you can send a sales message every month to 1,000 prospects or regular customers.

"Question: Can we profitably use postal cards in our Sales Department?"

"Answer: Figure it out for yourself."

★ ★

### **One Million Impressions**

Each industry uses its own yardstick to measure production. Steel mills talk in terms of carload shipments; electrical utilities in terms of kilowatt-hour output. But printers gage their pressroom production in terms of "impressions"—the number of times that sheets of paper are brought into contact with type forms.

Keller-Crescent's pressroom set a new all-time high record for production during the week of March 15 to 20, with a total of 1,085,989 impressions—the first time that the million mark has ever been passed in a single week.

Two factors contributed to this record: a steadily increasing demand for Keller-Crescent's quality of printing; recent improvements in Keller-Crescent's equipment which permit faster, more efficient production.—from *Flashes*, a house-organ of THE KELLER-CRESCENT COMPANY, Evansville, Indiana.

## **PAYING FOR USELESS EQUIPMENT?**

By Charles R. Rosenberg, Junior

A SALESMAN for a well known press manufacturer was arguing with a young printer who was just organizing his own plant. "Whether you buy from us or not," urged the salesman earnestly, "at least buy from a house with an established reputation."

The young printer jeered. "That's just another way of telling me to buy from a high-priced outfit," he retorted. "I'm tired of all this stuff the magazines publish about buying from houses known by advertising and reputation. They simply do it to help the big houses that advertise with them. I'm buying strictly on price. What difference does it make where I buy as long as I get what I pay for and get it at rock-bottom price?"

Unhappily, too many printers look at it that way when they buy equipment for their plants. For what appears to be a bargain price, they buy presses and other items of equipment from unknown concerns and ignore the reliable, well known manufacturing or supply houses.

Whether a printer believes in the advisability of buying from manufacturers of established reputation or not, the fact is that under the usual set-up for buying equipment on installment terms, the printer may well find himself in the position of having to pay the very last penny for equipment that is absolutely worthless to him.

A reliable equipment manufacturer will make good a printer's complaints if for no other reason than that he is trying to maintain a reputation in the trade. The irresponsible manufacturer or seller of equipment can simply refuse to make good for the equipment, and the hapless printer will find that the law not only offers him no relief, but, on the contrary, will require him to pay the full amount of his contract.

Ordinarily, in selling equipment on installment terms, the seller, while agreeing to time payments, takes a note from the printer for the full amount of the transaction. This is an entirely legitimate arrangement. It enables the manufacturer to discount the note at his bank, and thus finance the equipment for the printer on time payments. There is absolutely no harm or danger to the printer in this arrangement so long as he is dealing with an honorable and reliable house.

The obscure or fly-by-night outfit, however, is interested primarily in getting that note from the printer. The equipment is delivered simply as a device to get the

note. Scarcely is the note in the seller's hands than it is negotiated to a bank or finance company. In the meantime, the printer finds that the equipment is worthless and refuses to continue his time payments. Presently the note, now in the hands of the bank or the finance company, falls due. The printer refuses to pay it and promptly finds himself on the wrong end of a lawsuit.

The finance company or bank which has his note is what the law calls a "holder in due course." The equipment may be junk, the original seller may have grossly breached his contract with the printer, but those grievances are of no value against the holder in due course. The printer must pay the full amount of his note to the holder in due course. His only redress is to sue the original concern that swindled him in the deal, but usually these outfits are so irresponsible financially that suing them is like throwing good money after bad.

This legal doctrine about a holder in due course may seem confusing and unfair, but it's the law, and a printer in buying equipment or in any other transaction wherein he gives his note, should bear in mind the fact that the note may turn up in the hands of a bank or some other party who had nothing to do with the original transaction. If a printer is swindled in a transaction where the original swindler attempts to enforce the note, the printer can defend himself at law by showing that the swindler did not perform the contract or deliver the proper goods for which the note was given; but if a so-called holder in due course has the note, he can enforce it against the printer regardless of the worthlessness of the goods or the defaults on the contract made by the original swindler.

A holder in due course is a person who takes a note for value, before it is due and without any knowledge of any defect in the original transaction or any defense which the maker of the note may have against the person or concern to whom he originally gave it. Thus it is that a printer, without intending to do so, may pay a fancy price for a useless plant.

★ ★

### **Aid to Printed Salesmanship**

We have the latest issue of your excellent publication and want to compliment you on its uniform excellence. All of us here read *THE INLAND PRINTER* and find it newsy, interesting, and a valuable aid to printing salesmanship.—D. F. KELLER AND COMPANY, Chicago.

# EDUCATION

## in the Print Shop

By EDWARD N. TEALL

**S**PEAKING OF education in the print shop, I have in mind two phases of the situation. First, print-shop work as a source of education. Second, the advantages and disadvantages of formal education for print-shop workers, especially in the proofroom. The usual penalty for speaking freely and frankly on a two-sided question is free and frank disapproval by those on each side. In talking about self-education and formal education you run a mighty good risk of offending both the self-educated man and the college graduate. What I want to do is to say something useful to both, with-

is wholly devoid of mental influence. You can't set a galley of type, or read a galley of proof, without picking up some bit of information, having some mental reaction in excess of the requirements of mere typographic reproduction of the original. The exceptional printer or proofreader acquires, in the course of years, a surprisingly wide and valuable education. There are plenty of them who know more about editorial subjects than some of the folks who write editorials.

But I think as a rule they have facts without skill in expressing them; more knowledge than art. (Please note that I

enough to be safe against the misleading of seeming analogies. Having worked hard and without help for what he knows, he is apt to be a little conceited about his knowledge—whereas true knowledge is likely to produce a state of humility (not weak uncertainty, but the humility that acknowledges its owner's limitations).

Now, the faults of the formally educated person match those of the self-educated one. The college graduate sometimes thinks he knows it all when actually his knowledge is sadly incomplete. He may carry the virtue of checking up to such an extreme of pickiness that he doesn't produce. He may know so much Latin declension and conjugation that he takes liberties with copy that comes from wholly responsible sources. I have seen educated people who were simply pests in the proofroom.

My own father and grandfather, famous proofreaders, moving on from job and newspaper work to book work and then to editorial reading of cyclopedia and dictionary proofs, were both self-educated men. My father went to work when he was thirteen. He was always studious. As a compositor he was strong in both speed and accuracy. He worked long hours, and spent much of his leisure studying. He won recognition as an authority on grammar and made a specialty of compounding. He had a clear, strong mind, a retentive memory, and an exceptional ability to analyze. I admired his knowledge and respected his use of it in ways of service to others. But in simple honesty I have to say that what defects he did show were those characteristic of the self-educated man: a slight sensitiveness over the fact that he did not have a college education; an excessively positive conviction that whatever he had worked out for himself was right; and a certain narrowness of interest, the result of lifelong concentration on his specialty.

Well, I am a college graduate—and if anybody has faults, it's me. (That isn't good grammar, but it says what I want to say, in a way nobody can fail to "get.") I have read more widely than thoroughly. My ideas are apt to get in each other's way; they come too fast. And I am too apt to think I know when I really don't, because I think something I do know covers the whole ground, when it doesn't. But I'm not going to carry this line very far; you who read my stuff monthly in *THE INLAND PRINTER* don't need to be told. All I'm trying to do is to make this consideration of education in the print shop frank, free, honest—and, I hope, useful. It would be a pity to perform like this without achieving some helpfulness!

It's time now to try to get somewhere. What is the conclusion of the matter?

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*This is, in its own way, an extraordinary article. In it Mr. Teall speaks freely and frankly of himself and of his father, F. Horace Teall, who conducted The Proofroom from its inception in 1893 to the time of his death in 1923, since when E. N. T. has carried on. Under the two Tealls, in these forty-four years, the department has been notable for strong individual personality. To this characteristic, not less than to the scholarly authority of the articles, we give credit for the success and popularity of the department.*

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out hurting the feelings of either; to say something that will help both kinds of men and women work side by side with the mutual understanding that leads to effective coöperation, each supplementing with his own strength the other's weaknesses, and, conversely, each drawing upon the other's resources.

Perhaps this will seem to some hard-boiled old shopsters too quaintly and sweetly idealistic for our tough print-shop world. They may deem it both impossible and undesirable to promote such coöperation, thinking it better to retain the existent friction as a source of heat and power. But it does seem worth while to strive for coördination rather than accept a defeatist gospel.

Work in a printing office is educational. Even the kid in the shop, lugging type from here to there, pulling proofs and handling copy, soaks up some bits of knowledge not technical but general and mind-building in effect. The compositor and proofreader can never become so mechanical that the substance of the copy

say "as a rule"! They are apt to over-write; to use too many words, and to produce copy with structural faults such as the trained technician avoids. At that, they would make a better job of writing an editorial than the editorial writer would of setting it! Each to his own trade, is the idea. The exceptional man in the print shop strives, consciously, to educate himself, and he succeeds surprisingly well. But he is apt to have the defects that always go with self-education—just as there are certain defects which almost invariably mark the formally educated person in any line.

The self-educated man, if he truly wishes to perfect himself for intercourse with his fellows, should be on guard against half-knowledge. He may have a certain date in mind for a certain historical event—and it may be the wrong date, picked up, in the course of his activities, from some writer who erred. The self-educated man doesn't check up on his facts as rigorously as is necessary. He may know a little Latin without knowing



Simply this: that in almost every large plant there is a little rivalry between the two types of persons I have been trying to describe—and that the rivalry could so easily be changed into productive co-operation, it's a pity it doesn't happen oftener in the daily scheme of things.

The self-educated print-shop worker and the owner of a diploma working side by side with him ought to be complementary, not competitive factors in the work of the establishment. There should be mutual respect between them, and the spirit of give-and-take. Is one conscious of defects? Let him seek help from the other. Is one strong in the assurance of knowledge? Let him share his knowledge and strength with the other. And this, without snobbery, condescension, or pretence of either inferiority or superiority. Does the picture seem too idealistic, syrupy in sweetness, too good to be true? It isn't; not any! It's just a picture of the possibilities of team work.

★ ★

### Meet the Boys and Girls!

By playing up the personalities in its organization the Caskie Paper Company of Charlotte, North Carolina, has neatly spotlighted its services. In a clever little booklet (twenty-eight pages, 4½ by 6) pictures and brief biographies of the employes are presented. Each page is devoted to an individual report, and contains, in addition to the service record, a short statement from the person portrayed. Even the stock-room boys are included. Excellent halftones are used throughout, and the color scheme of red and black on white stock makes for considerable sparkle. The same idea could be applied effectively to a printing-plant presentation. Names make news.

## SMALL CARD CAN CARRY BIG LOAD

By Ben Wiley

A BUSINESS CARD, perhaps, is the smallest piece of printing that comes regularly to the commercial printing plant. But in many cases the responsibility placed upon this one little card is greater than that carried by an elaborate advertising campaign.

Most of the time the little card is the "go-between" of the person whose name it bears and a perfect stranger. When used as mentioned here it is the party of the third part, and the better its impression upon the person receiving it, the better will its owner fare. It is the vehicle of introduction; and, by its appearance, it immediately should impress on the recipient the worthiness of the company it represents and the ability of its owner.

A modern business card is never commonplace. When first viewed it furnishes a slight thrill to some brain cell when the eye "telegraphs" its colors, pattern, and paper texture; this brain cell gets in touch with its colleagues, who in turn tell the business executive in his private office that a fellow is waiting outside with something to say that he should hear.

A business card serves other purposes, of course. Many times it is handed to a person who is already known. In this case it is retained for reference; obviously the copy should contain enough factual information to be of real help.

A common fault is the use of lining-gothic types on cards for all kinds of businesses. Now lining gothics have a place in the printing industry when correctly used, but they have been placed so often in an improper atmosphere their

prestige has been lowered considerably. We have seen them on business cards of all kinds of institutions from beer taverns to antique stores. Whereas they belong almost exclusively to the professional class of printed forms.

The next almost universal fault found in these commonplace business cards is their centered composition, deriving no doubt from the idea that balance can be obtained only by placing the copy in equal parts all over the card.

Four examples of the garden variety of business cards are offered, together with rearrangement of their copy. The new designs are presented not as 100 per cent ideal specimens, but to show how a modern touch adds verve.

An interesting fact was demonstrated in the rearrangement of the Winn & Thomas card. As an experiment, the rule line that hangs the main group of type from the top margin was printed without a break. This continuous line caused reading confusion in about half the people who saw it. Coming to the words, "General Auditing, Revenue Tax Service," the reader made a very noticeable hesitation following the word "Revenue."

The rule line was then broken, as shown in the reproduction, to allow the eye to follow the line of type. The card was again shown to several people who read the copy without a halt.

Some may ask why "General Auditing, Revenue Tax Service" was handled in this manner. The answer is that the copy naturally shaped itself in a squared-up unit, with type sizes appropriate to the



size of the card and to the accounting business itself. The one exception is the line we were discussing. By allowing this line of type to break through the boundaries of the squared pattern of the main mass, interest is added to the shape. Furthermore, this line helps to balance the whole design.

The same principle of getting this effect by extending a part of the design into a field of white space is shown in the Premier Auto Parts card. Here a rule line with a color value appropriate to the main display does the trick.

The redesigned Maldranker card is offered as an example of the possibilities of combining rule and type masses to get modern off-center balance. The writer believes INLAND PRINTER readers are capable of putting this three-sided-square idea to work in many ways. Its purpose, one might say, is to show something that will stimulate creative thought. In other words, it is intended to act as an "exciter" to the brain cell—as a stimulant to the



business man who receives it, making him want to talk to the fellow who has such a good looking card.

The other setting shows how interest can be added to a card when off-center balance is made use of instead of the centered position of most composition.

Can you imagine a modern orchestra playing a dance program in which every other number is a waltz? No, it just isn't being done in 1937. The style of *dance music* changes every two or three years—and we say that an orchestra playing up-to-date dances should be represented by modern printed matter.

It is realized that it would be impossible to sell these ideas to all the users of "horrible-example" business cards, for many of them are merely store keepers, unable to see any differences in types.

## MORE FORMS FOR MORE BUSINESS

By Ruel McDaniel

WHILE ATTENDING a national convention of laundry owners recently, a successful Brooklyn laundry operator declared on the floor that he had gone Mr. Heinz of pickle fame one better by adapting fifty-eight different printed forms to his business. And he declared that he still needed more forms and eventually would work them out.

In view of the fact that the average modern laundry uses less than a dozen forms, it is obvious that here lies a great dormant market for printing for the salesman who acquaints himself sufficiently with the general business-office routine and with the laundry business to enable him to know what forms to suggest.

Obtaining this needed acquaintance-ship is not difficult. If the salesman has any eye to business-office routine—if he is a good salesman he has that already—he has only to examine the forms already in use by the laundry, ask a few questions about specific routine in the office, and then make logical suggestions for needed forms. The same thing applies to many lines of business.

Recently I interviewed the owner of a welding shop. The plant was growing rapidly and already was doing nearly \$100,000 worth of business a year. Yet the only printed matter in the office or shop were a letterhead, a statement form, and envelopes. The shop ticket was a crude mimeographed affair, with poor spacing and still worse caption lines for the various entries. The owner said he had intended for a long time to design a good shop ticket and have it printed, but somehow he never could find the time.

The truth of the matter was that the owner was a workman, not an office man, and really was not qualified to design the sort of shop form he needed. As a matter of fact, because of the diversity of shop jobs he was doing, it was obvious, even to a rank outsider, that he needed at least three different shop forms besides office printing; and some printing salesman has but to go to him, offer suggestions, and take his order. I don't believe he would even ask the price of the job.

While salesmen step on each other's feet working the more obvious sources of printed-form sales—such as the retail stores, meat markets and filling stations—they're passing up great undeveloped industrial fields, wherein are laundries, welding plants, macaroni factories, ice-cream plants, motor-freight lines, to name but a few.

The latter is an excellent example of the "under-formed" industries. It is comparatively new and still is suffering from growing pains. In many of the smaller motor-freight-line offices, the owner not only is manager but office man and chief freight handler. He is so busy trying to keep all ends of the business pulling together he has no time for figuring out adequate forms for his growing business. If he is operating under a railroad or public-service commission permit, he is required by law to maintain certain forms, and these are about all he has. The printing salesman who will devote one hour to a study of the freight man's office problems not only can dig up a market for from one to seven or eight forms, but will do the customer a real favor besides! Try it sometime—surprise yourself!

Oil and gasoline jobbers and distributors constitute a growing business all over the United States. The average organization starts as a one-man affair, and with its growth the average concern of this type still revolves around the owner, who tries to do the greater part of several jobs, all the way from buying to delivering. He has been so busy meeting competitive prices and keeping dealers pacified that he has had no time for office routine. His printed forms are few, and what he *does* have are poorly designed and poorly worded—because he is an oil jobber, not an office manager.

The business routine of such an organization is easily grasped. The average printing salesman can see the picture in half an hour's study. That is all the time he needs to go away somewhere and design from three to ten practical printed forms. He could grasp a working knowledge of an oil jobber's office needs while waiting his turn to see the corner grocer about his stock forms.

It is hardly necessary to point out to the printing salesman the high desirability of "created" orders. Such orders get away from price competition; and usually the man who creates the first order has only to call back periodically to obtain the repeat business that naturally accrues.

These off-the-beaten-path sources of created printed-form business will not always remain virgin territory. But the local salesman has an opportunity to get in, sell the prospect on the superior value of individually printed forms, and do him a real favor by designing his forms for him. After that, the repeat orders ought to come along nicely.

## STUDIO SUN AIDS LONDON CAMERAS

PRINTERS, publishers, and advertising men, visiting London these days are startled at the sunlit character of the illustrations on the magazine covers, advertising booklets, illustrations, and posters that are so attractive everywhere. Where do they get the brilliant sun to show the good points of automobiles, fashions for the sea shore, and snowballing in London? Well, here is the explanation:

Thomas S. Barber, just retired after forty years devoted to engraving, printing, and general publicity, tells, in a letter to the writer, how some of these pictorial stunts are accomplished. Mr. Barber is chairman of the Studio Sun Company. Before his retirement he suggested to Edward Hunter, of the Sun Engraving Company, who had been Mr. Barber's chief for a quarter-century, that he establish a separate studio where photographic compositions could be originated showing creative, imaginative, and dramatic pictures for advertising and demonstrations of all kinds.

Edward Hunter went into the project in his usual large way. He erected a studio on cinema proportions, with all the lighting facilities for making moving pictures, if wanted. "There is nothing like it anywhere in the world and our American visitors are highly complimentary as to its fittings and completeness for the purposes," writes Mr. Barber. It has an extensive property room, a stage carpenter, mistress of costumes, and other attaches of a regular theater.

A fine stage and scenery alone will not produce a play. It is the actors that count. And so it is with this studio. It is the organization of artists with imagination; camera men; models of all types; the skilful handling of artificial lights; superior darkroom operators; retouchers, and so on that go to give Studio Sun a leading position. Advertising ideas in pictorial form, magazine covers and illustrations can be had in full color regardless of climate or weather conditions. It is an idea that will be taken up in all the printing centers of the world to meet the demand for illustrations, especially illustrations in color.

There is another most valuable feature, new to this writer, who began at photography in 1870. It is the realistic use of backgrounds which make the object being photographed in the studio appear as if it were being photographed in the country, sea shore, or perhaps in front of the owner's residence. This idea accounts for the attractive pictures of a model in yachting costume in the rigging of a ship,

with flocks of seagulls hovering behind her. Or a man snowballing in a London park, rather unexpectedly but there is the background to prove it, with a "Bobby" on his motorcycle in the distance.

How are those special backgrounds introduced? It will only be necessary to explain the automobile trick. The owner's residence is photographed from his roadway with an extreme wide-angle lens, leaving room for an imaginary automobile to stand between the camera and residence. A lantern slide of this residence is made from the negative. In the studio, behind the car to be photographed,

is a large white screen. Behind the automobile is a projector that throws a picture of the residence from the lantern slide. When the advertising photograph of the car, with models admiring it, is taken, the background is the owner's residence, so that the negative contains car and background in so excellent a composite photograph that one would not suspect it had been made in a studio!

Direct-color photographs are a specialty in this organization. At present the magazine *Photography* is one of the publications using direct-color pages as supplements. Hereafter when our readers note a photograph credited to "Studio Sun" just see if it is not conspicuous for its excellence.—STEPHEN H. HORGAN.

## COLLEGE BOOK EXCELLENTLY MADE

THE HIGH STANDARD to be attained in halftone illustrations is well represented by the accompanying form of views of Union College, Schenectady, New York. There is also especial significance in the kind of book issued by this institution. The executives of Union College evidently wished to publish a book which would worthily represent the tradition and present-day environment of the school. The conception of the publication was therefore really important.

It is only in recent years that educational institutions have stepped out from the academic kind of publications to the more complete presentation of college activities and environment. The remarkable architectural development of college buildings, campuses, and stadiums calls for publications of corresponding esthetic qualities. When left in advertising auspices, many college publications have a commercial look, with overemphasis on typography and extraneous design. The Union College book is a splendid example of dignified, distinguished treatment.

The graduate council of Union College sponsored the publication and planned it on a liberal scale but with a certain conservative feeling as evidenced by the inviting readability of the text and attractiveness of the illustrations. The page size was the same as that of the accompanying exhibit form, allowing ample margins for the effectiveness of the individual illustrations. The panels of text matter were also in keeping with the unity of page. In place of the usual small-size-type caption lines, there is more of an inscription feeling to the titles.

The non-reflecting paper for the illustrations and a handmade-finish, French-fold cover are well combined for printing

quality and physical appeal. The cover illustration, reproduced from an old lithograph of Union College, was engraved in a Bassani highlight halftone and printed in a blanked-out oval.

The graduate council reports that the book measures up to expectations and that it is accomplishing its purpose. The book is receiving wide-spread commendation as a notable college publication.

The Union College graduate council also attributes much credit to the Argus Company, Incorporated, Albany, New York, for the best of service and coöperation in the whole project. The high quality of technical skill of the printing firm was a complement to the purpose and conception of the college authorities.

The Albany *Argus* is nationally known as a morning newspaper. For three decades following the Civil War, it was the outstanding Democratic newspaper in New York State, outside of New York City. The Argus Company was organized in 1813 and has been in business in Albany continuously ever since. Until 1921, the company published the newspaper but since that time it has confined its activities to printing and publishing.

The plant it now occupies was built in 1926 by the Turner Construction Company from plans by the late Walter S. Timmis, of New York City, who was recognized as one of the leading printing-plant architects of the United States.

The work of the Argus Company consists mostly of catalogs, booklets, and fine books. Upwards of \$25,000 has been spent for new equipment in the last few years and the company employs the services of an art director and designer of printing, thus assuring a product which commands favorable attention from the standpoint of appearance.





*A small formal garden adjoins the President's House. This outdoor setting has its part in numerous social and ceremonial occasions of the College*

☆

#### ACHIEVING DISTINCTION IN HALFTONE ILLUSTRATIONS

☆

**I**N ITS HERITAGE of one hundred and forty-two years and its extensions on its one hundred acres campus, Union College, Schenectady, N. Y., has an honored tradition which is well represented by text and illustrations in a recent book. This selection of subjects is made to demonstrate the range of illustrations in exteriors and interiors by halftone engravings and the high quality of letterpress printing which so suitably represents Union College. The book itself is significant of the able co-operation of the Graduate Council of Union College in planning and the skill of The Argus Press, Albany, N. Y., in designing and producing it, as noted in detail in the accompanying text.



Winter adds its touch of beauty to the brook as it winds through the  
College Woods which form a part of Jackson's Garden



*The Dining Hall, with kitchen units in an adjoining wing, is open to all students, members of the faculty, and guests of the College*





*Office of the President*

☆

THE ILLUSTRATIONS in this four-page form may well be studied for gradations in high lights and intensity in solids which retain the photographic qualities to a high degree. Careful etching, and painting in the solids produced good printing plates. The successful combination of double tone ink and dull coated paper procured tonal depth with non-reflective qualities, a feature especially appropriate to the cultural purposes of the publication.

THE ARGUS PRESS



ALBANY, NEW YORK

# I p Brevities



*Tersely told news items and bits of information gathered from all over the world, selected for their value or interest to our readers*

## Stream-Lined Pages

● Considerable interest has been aroused recently over the winning of the Ayer Cup given for best first pages of newspapers. This year the prize was taken by the *Los Angeles Times*, whose designer, Gilbert Farrar, called the page "The first stream-lined newspaper." The feature of the designing is that heads were flushed at the left, thus eliminating letter count in favor of word count; head banks were indented at left, eliminating necessity for dashes to separate banks. Other features were the eliminating of all jim-dashes, boxes, initial letters, and the like. Cut-off rules run clear across the column. The style is more flexible for makeup, particularly for features, and strives to adapt the "stream-line magazine technique" to newspaper makeup of today.

## Tribute to Late Burton Emmett

● *PM*, that delightfully intimate little New York magazine for advertising-production managers, art directors, and their associates, devoted its thirty-fourth issue to a memorial of Burton Emmett who before he passed on practically made over the American Institute of Graphic Arts. The tributes were by Sherwood Anderson, Clifford S. Walsh, Elmer Adler, W. Arthur Cole, and John T. Winterich. On *PM*'s second anniversary dinner last year they celebrated Henry Lewis Bullen's eightieth birthday. On September 22 this year *PM* expects to honor Norman T. A. Munder, famous Baltimore printer, on his seventieth birthday.

## Letterhead Competition

● The Queensland Master Printers Bulletin, of Brisbane, Australia, has just conducted a letterhead competition patterned after those that have attracted so much attention in THE INLAND PRINTER. A handsome silver cup was presented to the firm winning the competition. The cup is to be held for one year, eventually to become the property of the firm winning it three times. The idea is said to have promoted a great deal of interest among Australian printers and designers.

## Queer "Copy" for Advertisement

● The Halifax *Daily Courier and Guardian* recently received "copy" for a small advertisement from a carpenter written with a wood-worker's pencil on the reverse side of a sheet of sandpaper. The newspaper has installed it in its museum of curios.

## Synthetic Skin Vellum

● Announcement is made by a Bristol, England, paper mill of an entirely new paper, produced by synthetic methods, which aims to

give the properties of a skin vellum. In it an effort has been made to recapture the beauties and perfections of true vellum. The similarity of texture and surface is said to be remarkable. By centrifugal straining and purifying, a perfectly clean sheet has been produced, while surface sizing has added strength and folding powers to the paper. The finish is said to be suitable for penmanship and typewriting as well as for lithographing, printing, or die stamping.

## In the World of Books

● The Yale University Press claims that nothing else that man builds lasts as long as the world of books. Nations perish; civilizations die out; monuments fall; eras of darkness ensue; after which new races repeat the process of building. But in the world of books are volumes which have seen all this happen again and again. These books live on, still fresh, still young as the day they were written, still telling men's hearts the story of the men's hearts that are centuries dead.

## Jig-Saw Binding

● A rare Chinese manuscript in the Field Museum, Chicago, has just been bound in a sort of envelope of fabric and stiff paper which is so folded about the manuscript, with its flaps cut to interlock when closed, that the binding resembles the pieces of a jig-saw puzzle.

## World's Biggest Book Jobs

● The fourteenth edition of the Encyclopedia Britannica was probably the world's largest book job. It involved thirty-five million words and required 250 tons of linotype metal. In France another encyclopedia in six large volumes was produced in the same way by linotype. It was the "Larousse Dictionary and Encyclopedia." Big printing jobs, we say!

## Stationers' Company Chartered

● The Stationers' Company of London, England, "An Ancient and Honorable Trade Association," was the first to receive a royal charter granted by the new king of England, but the title of the company is now changed to the Stationers' and Newspaper Makers' Company. The Stationers were first chartered in 1557; The Newspaper Makers were founded in 1931.

## Printing Paper in the Air!

● Russia is said to have a plan somewhat fantastic but wholly novel for introducing a new method of printing, transporting, and circulating newspapers from a huge aeroplane built complete with printing presses which will print the newspaper as the plane flies over different parts of the country, copies being dropped at various points throughout the country.

## Advertising, Artillery Barrage

● The chairman of the Irish Institute of Industrial Administration, Lieut.-Col. A. Vaughan Cowell, recently in an address drew the following striking comparison between advertising and an artillery barrage:

"Advertising prepares the way as does the artillery. The sales organization is the infantry making the attack; and just as in war there must be factories to supply munitions, so in business the production department must give the salesmen the right goods to sell. Many a business has failed because the right goods have not been supplied, or the planning of production has been unsound, stocks being inadequate and deliveries not made to time."

## Short Sermon on Credit

● *Wimbles Reminder*, an Australian publication for printers, gives the following sermonette on credit:

"When you have finished a job of printing do you tell your customer to write his own ticket? Does he decide what the job is worth to him and pay you that amount? Of course not; that would be ridiculous.

"But, isn't that what you do when you sell something without first satisfying yourself of his ability to pay? When the job is finished you send him a bill, to be sure, but if he never pays he has written his own ticket.

"Your customer knows whether he intends to pay or can pay . . . DO YOU?"

## New Packaging Idea

● As printing is so closely associated with packaging nowadays, printers will be interested to know that Los Angeles bakers are packing pastries in boxes on which are printed representations of different sections of country towns. The different boxes have different designs so that it is necessary for purchasers to buy several boxes in order to obtain all parts of the town. It is a sort of jig-saw puzzle which appeals to children and has been found to lead to repeat orders and greater sales.

## Pressing Cellulose From Trees

● A new process for extracting cellulose from trees, plants, and other products, which it is claimed will have far-reaching effects on the paper industry, has been invented and demonstrated by a New York lumber company. The new machine exerts pressures, hitherto thought impossible, to separate the cellulose from the other solubles in the wood, thus reducing the time necessary for the preparation of wood pulp. It also may materially reduce the cost of production by substituting a mechanical process for a chemical one.

# The Month's News

Brief mention of persons and products, processes and organizations; a selective review of printing events, past, present, and future

## Employing Printers to Meet

The Employing Printers Association of America, Incorporated, will hold its twenty-sixth annual meeting at the Palmer House, in Chicago, on Thursday, October 14, attendance being limited to executives and other accredited representatives of member establishments. "The universal determination to defend our constitutional rights," the announcement states, "and the incentive to develop still more effective techniques for the protection of independent organizations against the warfare being waged by labor unions with the vicious, unilateral weapon of the Wagner Act, should be sufficient to insure a full attendance of our membership."

A meeting of the board of directors will be held in the morning of October 14, this being followed by a luncheon for all member executives. This will be a prelude to the executive session which will occupy the remainder of the afternoon. Considerable work is planned for the assembly; the program is fully outlined.

## Georgian Press Exhibits

An announcement from The Georgian Press, Incorporated, 175 Varick Street, New York City, states that the company's exhibit of direct-mail printing, presented principally for advertising people and buyers of printing, was so well received and created such great interest that the company has decided to present exhibits on a

on display, and in such instances those so desiring were taken through the plant by a guide who explained the production of a job from start to finish.

## Book for Letter Tracing

An announcement that should interest all who have to do with making layouts for printing comes from John C. Meyer and Son, Philadelphia, Pennsylvania. In order to simplify the work of laying out type displays the company has devised a compilation of type faces, bound into a loose-leaf binder, consisting of 256 pages, showing 86 series of type, or 316 different faces in all. The type sizes range from 24-point in some cases, 36-point in others, up to as high as 144-point. They are printed with guide lines under each line of type so that tracing may be kept even.

In making layouts, the transparent layout paper can be placed over the type face selected, and the lettering can be traced easily and rapidly, making a better appearing layout than when freehand lettering is attempted. In addition, at the back of the book is seen a separate section, containing thirteen pages, giving type-fitting charts for measuring small type and for finding the number of words required for fitting into any given type size.

The book is arranged in loose-leaf form, with a special binder which opens out flat to make tracing easy. Should it be necessary to remove

## Monotype Company Reports

The annual report and balance sheet of the Lanston Monotype Machine Company, Philadelphia, presented to the stockholders at the annual meeting held at Alexandria, Virginia, May 6, shows a net profit for the year ending February 28, 1937, before deduction for taxes, depreciation, patent amortization, inventory adjustments, and so on, of \$621,313.94—an increase of \$163,224.46 over the previous year. Taxes paid, and reserves for Federal and state taxes amount to \$115,885.87, or an increase of \$24,985.63. After reserves for depreciation, amortization, inventory adjustments, and possible losses arising from fluctuations in foreign currencies, net profit for the year was \$239,565.31. The report includes not only the parent company, but also the three wholly-owned subsidiaries, these being Companhia Lanston do Brasil, S. A.; the Monotype Company of Canada, Limited; and the Monotype Company of California, which contributed to the profit.

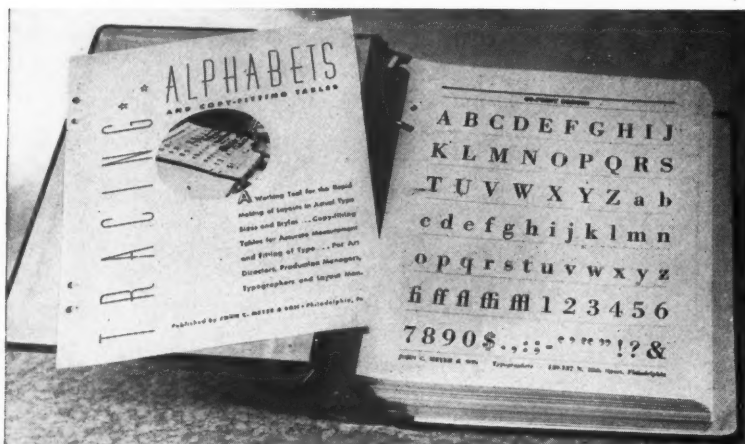
The company maintained its record for dividend payments, having now paid eighty-four consecutive quarterly dividends, the total distribution to shareholders being \$9,138,832. A total of \$5 a share was paid for the year.

The report also states that the manufacture of photo-mechanical units so much increased the need for ground-floor space that property was purchased adjoining the main buildings on the south and an addition to the main building was constructed, adding 3,850 square feet to the ground floor, and the six-story fireproof vault space was doubled in capacity. Factory improvements, machinery, tools, jigs, and the development of new products accounted for \$184,000. A program of machinery purchases is under way for the new year along with rearrangement of factory and engineering departments to obtain maximum efficiency from additional floor space.

Under "Progress of New Products" it is stated that monotype machines are being constantly improved, and capacity for the production of new type faces has been doubled because of the growing demand from national advertisers and buyers of printing for better-quality typography. Also the company has perfected for standard manufacture the M-H overhead camera, the M-H precision photo-composing machine, the M-H vertical plate coater, the M-H photo-imposing system, the universal-process machine, and minor new items designed by the technical counsel, William C. Huebner, and engineered by the chief engineer, M. C. Indahl. Important improvements to the Barrett adding, listing, and calculating machine are in process.

The Monotype Corporation of England, it is reported, operating throughout the entire Eastern Hemisphere, also made great progress.

Printed on a good grade of laid paper, composition being in the Monotype Post Text, Number 5 series, in which *The Saturday Evening Post* has been set for several years past, the report sets a standard for fine printing.



Loose-leaf type-binder for letter tracing, issued by John C. Meyer and Son, of Philadelphia

more elaborate scale at definite intervals. Aside from the success of the exhibit itself, the announcement states, the large attendance definitely indicated that advertising men and buyers of printing are continually on the lookout for new suggestions and fresh ideas for direct-mail presentations. Keen interest, it is said, was shown in the production of the various pieces

a leaf from the binder, it may be done without difficulty, and without disturbing the other leaves, and the leaf removed may be placed on a drawing board for tracing should that method prove preferable. Type faces shown are from all the better-known type foundries, and complete alphabets, including figures and punctuation marks, are shown.



### Publisher's New Warehouse

The Saalfeld Publishing Company, of Akron, Ohio, has nearly completed the construction of a large four-story and basement warehouse which will provide a total of 133,600 square feet, most of which will be utilized for clean storage of books and other printed matter. The company specializes in publishing popular-priced books and other printed material which is distributed chiefly through department stores and the large chain-store organizations. One section of the new building will be offices.

The building is being constructed of brick and reinforced concrete, the exterior having horizontal runs of steel sash and art stone to emphasize its streamlined architectural details, and stainless-steel canopies will be at the entrance. With the addition of the new building the company will have a total floor space of almost 400,000 square feet in the city of Akron. The building was designed and is being built by the Austin Company, well known organization of industrial engineers and builders.

### Southern Printers to Meet

A real get-together of southern printers and members of allied crafts, an educational, inspiring, and entertaining gathering—that is the alluring prospect in store for those who assemble for the nineteenth annual convention of the Southern Master Printers Federation, to be held at Chattanooga, Tennessee, September 12 to 14. Amusements, golf, the annual dinner, sight-seeing tours to places of historical interest, a luncheon, displays of exceptional printing produced by southern printers, a display of exceptional printing used in advertising arranged by the Direct Mail Advertising Association—all present an array of attractions as well as educational opportunities which should appeal to every printer of the South. And the invitation has been extended to all printers and allied tradesmen regardless of affiliation with the association in question.

A program that should be of wide-spread interest—including business subjects of major importance to the industry—is planned, including talks and discussions on costs, market stabilization and how to effect it, new legislation, type talks by two outstanding typographers, what's ahead and keeping abreast of new methods being introduced, and so on. Two speakers are already announced: Elmer J. Koch, executive secretary of the United Typothetae of America, and E. W. Nobbs, of the Porte Publishing Company, Salt Lake City, Utah.

A contest for exceptional printing produced by southern printers will be a feature, this being the first time in the history of the federation's conventions that such a contest has been held. The invitation is open to every printer of the South, whether a member of the federation or not, to enter any specimens he may desire and to participate in the convention.

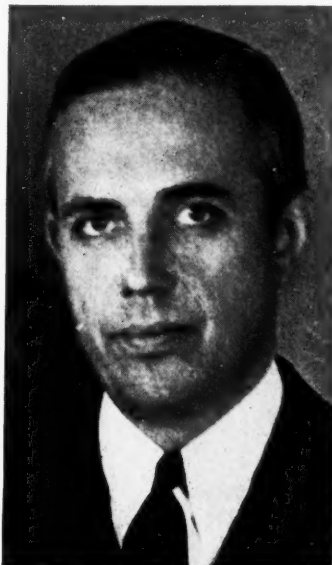
Invitations will be mailed to printers, supply people, paper houses, machinery manufacturers, photoengravers, electrotypers, and all other branches of the industry. The first "shot" in the campaign for attendance is a large broadside, full sheet, 25 by 38 inches, printed in black and red on india-tint stock, which is well planned for attracting attention and should create considerable enthusiasm for the convention.

And, it should also be emphasized, for the first time in ten years the invitation is extended to include the wives and friends of printers, and a special sightseeing tour planned for their benefit will include a drive over Missionary Ridge, Lookout Mountain, a great portion of the battlefields, Lookout Mountain Cave, and so on.

Awards of merit will be presented in connection with the display of southern printing, and suitable prizes are being arranged for winners in the golf tournament. So southern printers are assured something exceptionally well worth while at Chattanooga, September 12 to 14.

### Howell H. Howard Dies

Howell H. Howard, treasurer of the Aetna Paper Company, of Dayton, Ohio, and well known throughout the paper industry all over the country, died on July 9 at the Nassau Hospital. Death resulted from an injury received the day before, when his pony fell during a polo



HOWELL H. HOWARD

game at the Meadow Brook Hunt Club, Long Island, Mr. Howard failing to regain consciousness after the accident.

In addition to his position as treasurer of Aetna, Mr. Howard had been closely associated with his father, Col. Maxwell Howard, and his uncles, Ward R. Howard and Lucius Howard. He was affiliated in an official capacity with the Howard Paper Company, of Urbana, Ohio, also the Maxwell Paper Company, of Franklin, Ohio, and the Dayton Envelope Company, of Dayton.

Howell H. Howard was born January 29, 1898. Graduating from Yale University he later attended Oxford and gained a reputation at polo and steeplechase riding. He was regarded as one of the Middle West's leading exponents of the sport, and held a five-goal rating in accordance with the handicap lists of the United States Polo Association.

### Netherton With Intertype

The appointment of Stanley Netherton as sales representative in its San Francisco division has been announced by the Intertype Corporation. Following his graduation from the State University in Nevada, where he was born, Stanley Netherton acquired practical trade experience in the plant of the Redwood City *Standard* and *Times-Gazette*, leaving there to go to Palo Alto and later to Soquel, California, where he continued working at the trade. He became affiliated with the service department of the Intertype Corporation at San Francisco a year and a half ago, and leaves this work for his new post, being assigned to cover the state of Oregon and several counties in Washington and Idaho.

### Journal of British Research

With preliminary stages of its organization completed, the Printing and Allied Trades Research Association, London, has issued the first number of *Patra Journal*, a publication for the dissemination of information to members. ("Patra" is derived from the initial letters of the association's title.)

Intended to be published at two-month intervals, the journal announces its two objectives as follows: (1) to provide members with information on the activities of the association; and (2) to be a journal in which can be published technical and scientific papers on subjects which cannot conveniently be dealt with in research reports. It is also anticipated that members will utilize the publication as a medium for publishing technical and scientific papers on work they have carried out in their own laboratories.

The first issue (thirty-six pages) contains association news; reviews of current books, articles, and technical papers; and a report of special investigations. The association's special investigational work includes the solution of problems arising in members' own plants. Forty to fifty of these special investigations are undertaken each month, according to the journal, in which will be printed each month some of the outstanding problems that have been worked on.

A notable feature of *Patra's* excellent program is its information bureau, which gathers technical and scientific information from all parts of the world. This information is abstracted, translated, and indexed so as to be readily available to members. Each month over three hundred items are abstracted and card indexed in the information files. Brief selections from the abstracted material are given in the journal. Members are at liberty to consult the index files and use the extensive library of technical books at *Patra House*, the association's headquarters in London.

A comprehensive report of *Patra's* commendable work and laboratory facilities was given in *THE INLAND PRINTER*, issue of February, 1937. The project is outstanding in the research field. The staff of the association now numbers twenty-four, of which five are graduate chemists, three graduate physicists, and eight non-graduate men who work as assistants. Representatives of printing and paper research laboratories in Finland, France, Germany, Japan, Russia, and the United States have inspected the laboratories and expressed a willingness to cooperate.

### Chicago Printer Changes Name

In order to describe its service better, the I. S. Berlin Printing Company, of Chicago, has changed its firm name to I. S. Berlin Printing and Lithographing Company. The announcement states that the company has been producing high-quality offset lithography for more than three years. New presses have had to be added, both single-color and two-color, also an additional camera and a sixty-eight-inch precision photo-composing machine.

### Wants Back Copies

Word has been received from Joseph L. Wheeler, librarian of the Enoch Pratt Free Library, of Baltimore, Maryland, that the library is very anxious to complete its file of *THE INLAND PRINTER*. In order to do this, the library solicits offers of volumes 47, 48, and 49, for the years 1911 and 1912. We know any of our readers having copies of the issues making up these volumes will be glad to cooperate with the library and help it complete its files. Letters may be addressed to the library direct, or this office will be glad to forward them.

### **I. T. C. A. Convention**

October 11 and 12 have been set as the dates for the annual convention of the International Trade Composition Association, the Hotel Statler in Cleveland, Ohio, being the convention headquarters. Thus the two-day meeting of the trade compositors will be held concurrently with the annual convention of the United Typothetae of America. Delegates are expected from all parts of the country. A program which will be interesting and informative, as well as entertaining, is in course of preparation, the arrangements being in the hands of the Cleveland Typesetting Association.

The International Trade Composition Association, which includes trade machine-composition plants and advertising typographers in the United States and Canada, has launched a membership campaign, the goal being 250 members before the annual convention starts next September. Personal contact is being stressed by the president, Sol M. Cantor, of New York City, and in addition a direct-mail campaign will be conducted which will include leaflets and other pieces, as well as testimonial letters from members giving their reasons for uniting with the association. Members of the association are urged by the president, also by the chairman of the membership committee, H. F. Czarnowsky, of Baltimore, Maryland, not only to form personal contacts with prospective members, but to follow up those contacts with letters. Headquarters offices of the I. T. C. A. are at 1023 Public Ledger Building, Philadelphia, Pennsylvania.

### **Mergenthaler Representatives**

From the Mergenthaler Linotype Company comes announcement of the appointment of Frank T. Flynn as representative of the company in Connecticut, also of W. H. Palmer as representative in the state of Maine and parts of New Hampshire and Massachusetts.

Mr. Flynn has had many years of experience as an operator and composing-room efficiency man, starting his apprenticeship in Hartford, Connecticut, with R. S. Peck and Company upon finishing high school. He gained his first experience on the linotype with Edward St. John, of Hartford, who at the time was conducting the only linotype trade plant in Connecticut. His later experience included work as an operator on the *Morning Record*, of Meriden, Connecticut, the *Hartford Post*, in charge of the battery of machines on the *Hartford Sunday Globe*, later on the *Hartford Times*, leaving to enter the army during the World War and returning when mustered out. He later went with the *Boston Globe*, working nights and studying business administration and salesmanship at Boston University during the daytime, after which he traveled for two firms in the South and East, later going with the *Pittsburgh Press*, then as assistant ad foreman of the *Philadelphia Public Ledger*. Making a careful study of composing-room problems and costs he put his system into effect in several New England newspaper plants. He also conducted a trade-composition business of his own in New Haven for five years. Upon joining the linotype organization his first work was to establish and operate a demonstration room, following which he was made salesman in Boston, and then was assigned to cover all daily newspapers in the New England territory as a combination layout man and salesman.

W. H. Palmer also has had a good many years of practical experience in the printing field, joining the staff of the Canadian Linotype Company in 1907 and serving for some time as an inspector on its assembly line. Later he worked

as a machinist on the *Montreal Daily Mail*, becoming a linotype service man in 1915 in the province of Quebec, and from 1919 to 1924 serving as a salesman in the Maritime Provinces and in Newfoundland. Changing to the New England territory he became a linotype service man, continuing in that capacity until 1933, since which time he has been operating on his own as a linotype machinist.

### **A. T. F. Appointments**

Announcement has been made by American Type Founders of the appointment of George R. Keller as manager of its Washington, D. C. branch, due to the retirement of W. Seton Kent. Mr. Keller needs no introduction to the printing industry in any part of the country, for he is widely known through his years of activity on behalf of printers, his work as treasurer, and later as president, of the United Typothetae of America. The best wishes for the best of success from us and his many other friends over the country go with George in his new field. C. I. Gray has been appointed assistant manager and will work closely with Mr. Keller.

Announcement has also been received of the appointment of Major Sidney N. Raynor as manager of the company's branch at Detroit, effective July 1. Major Raynor acquired a wide knowledge of the printing and related fields while managing the Government printing plants at Quantico, Virginia, and at Philadelphia, during his service with the United States Marine Corps, from which he is retired. His work there included not only the writing but also the supervision of the publication of Marine Corps textbooks, also the direction of the entire production. A military man, Major Raynor has been stationed at virtually every Marine Corps post along the Atlantic and Pacific seaboards. Winning his commission as a Second Lieutenant of Marines in 1908 following a competitive examination, he was later graduated from the Marine Officers School at Paris Island, South Carolina, and was an honor graduate of the Field Officers School at Quantico, Virginia, rising grade by grade to the rank of Major.

Herbert Reed, of the Detroit branch, has been appointed assistant manager, and will work with Major Raynor in that territory.

### **Ad Typographers to Meet**

The Advertising Typographers Association of America, Incorporated, has announced that its eleventh annual convention will be held September 6 to 8, at the French Lick Springs Hotel, French Lick, Indiana. Arrangements are in charge of a committee headed by E. M. Diamant, of New York City, and including M. D. Hayden, of Cleveland; W. W. Annable, of Boston; E. D. Taylor, San Francisco; D. A. Hayes, Chicago, and Arthur S. Overbay, of Indianapolis. Albert Abrahams is executive secretary, with offices at 461 Eighth Avenue, New York City.

### **Irving McHenry in Europe**

Appointed one of the delegates from the Illinois Manufacturers Association to the convention of the International Chamber of Commerce, which met in Berlin, Germany, June 28 to July 3, Irving McHenry, president of the Mid-States Gummed Paper Company, of Chicago, sailed aboard the *Europa* on June 19 with Mrs. McHenry and their son Warren. In addition to attending the convention in Berlin, Mr. McHenry will tour Europe, visiting seven countries, taking an extended vacation combined with a business trip through England, France, the Netherlands, Switzerland, Germany, Italy, and Austria. He plans to return to America about August 25.

### **Printing Teachers Assemble**

With teachers of printing present from twenty-one states, the District of Columbia, and Canada, the sixteenth annual conference on printing education, held under the auspices of the National Graphic Arts Education Guild, established new standards for these conferences. For the first time since the conferences were started, the one this year was held in the city of Chicago, the dates being June 28 to July 1. More than fifty speakers were included in the program, the character of these being emphasized by a prominent Ohio school man who was present and who said: "One of the most interesting things to me was the high caliber of those who took part in the program." Aside from members of the guild who spoke, took charge of group sessions, or otherwise had parts on the program, the speakers included Sol. Hess, of the Lanston Monotype Machine Company; Douglas C. McMurtrie, of the Ludlow Typograph Company; Kenneth E. Hunt, Champion Paper and Fibre Company; J. L. Frazier, editor of *THE INLAND PRINTER*; Dr. L. M. Larsen and Fred A. Weymouth, International Printing Ink Corporation; A. G. Fegert, Chicago representative of *Printing*; and Wayne V. Harsha, editor of *The Printing Industry*. Speakers at the annual conference dinner were Frank L. Beals, representing the Chicago schools; Harry L. Gage, of the Mergenthaler Linotype Company; and Fred J. Hartman, director of education of the National Graphic Arts Education Guild.

Prizes offered to the student clubs for preparing the best scrapbooks of printing done by the individual clubs went to the N.Y.S.P. Photography Club, of the New York School of Printing, New York City; the Graphic Arts Press Club, of the New York School of Printing; the Stuart Junior High School Club, Washington, D. C.; and the Langley Graphic Arts Club, of the Langley Junior High School, Washington.

Plant-inspection trips included The Lakeside Press, R. O. Vandercook and Sons, the Miehle Printing Press and Manufacturing Company, the Ludlow Typograph Company, and the Chicago School of Printing.

The group-session plan was carried out with outstanding success, four such sessions being held simultaneously and discussing the new developments in the four types of training—junior high school, senior high school, technical and trade schools, and colleges and universities. The reports of the chairmen of these sessions were enthusiastic and all called for a year-round study of the problems submitted. Educational research as applied to printing was one of the phases of the work emphasized at the conference.

The business session brought the election of the following officers: Harold G. Crankshaw, of Washington, D. C., president; David C. Gustafson, Chicago, vice-president; Ferdy J. Tagle, New York City, secretary; C. Harold Lauck, Lexington, Virginia, treasurer; Fred J. Hartman, Washington, D. C., educational director. The Executive Board includes J. Henry Holloway, New York City; Allan Robinson, Baltimore; Ralph W. Polk, Detroit; Harry L. Gage, Brooklyn; J. A. Backus, Elizabeth, New Jersey.

Regional vice-presidents are William R. Baker, Menominee, Wisconsin; George Bilsley, Cleveland, Ohio; Harry P. Bohrer, Rochester, New York; Walter E. Brock, San Francisco; Fernand Caillet, Montreal; Vincent C. Coyne, New Brunswick, New Jersey; Ralph E. Graber, Lawrence, Kansas; Atwell L. Jobe, Los Angeles; R. Randolph Karch, Pittsburgh; Fred J. Landon, Minneapolis; Chester A. Lyle, Canton, Ohio; Harold E. Sanger, Chicago; Patrick J. Smith, Boston; and William R. Van Gasbeck, El Paso, Texas.

THE INLAND PRINTER for August, 1937

### **N.E.A. Convenes in Detroit**

Closer cooperation with the state press associations and with the large dailies—this was the most important decision of the National Editorial Association which held its fifty-second annual convention in Detroit, July 19-21. This action was taken in conformity with the report presented by the new advisory council which met for the first time Monday evening, July 21.

Invitations had been extended by the N.E.A. to the president and secretary of every state and regional press association to attend this meeting of the advisory council and consider ways for closer cooperation to prevent useless overlapping of activities and to assure a united front to oppose legislation that might threaten the freedom of the press or curtail its advertising through censorship or supervisory red-tape. Some thirty states were represented and it was decided to make this advisory council a permanent group to meet each year on the first day of the annual convention.

One of the speakers on the program was James G. Stahlman of the Nashville *Banner*, president of the American Newspaper Publishers Association and he invited the N.E.A. to join the recently organized "newspaper committee" composed of the presidents and secretaries of eleven organizations of metropolitan dailies. The directors of the N. E. A. later voted to accept the invitation. So far as could be ascertained none of the members of the association is involved in controversies with the Newspaper Guild but they went on record as opposed to the principle of the closed shop in the news and editorial departments.

The association voted to encourage the "field-manager plan" in state organizations. A meeting of the NAM (Newspaper Association Managers) was held in Chicago preceding the Detroit convention and it was found that twenty-two states now have field managers and ten more are considering the plan. The movement is spreading and officers of the N. E. A. foresee the time when the national organization will be an affiliation of state groups.

At the directors' meeting in Chicago following the convention, much of the time was spent in considering ways of extending the services which are now rendered, working so far as possible through the state organizations.

At the election July 21, Will W. Loomis, of the LaGrange, Illinois, *Citizen* was advanced to the presidency; W. H. Conrad, of Medford, Wisconsin, *Star News* was made vice-president; and Walter Crim, of the Salem, Indiana, *Republican* was reelected secretary. The new directors are Edwin F. Ables, of Lawrence, Kansas, and Bruce McCoy, field manager of the Louisiana Press Association and president of the Newspaper Association Managers. Members of the board reelected are Howard Palmer, of Greenwich, Connecticut, Roy A. Brown, of San Rafael, California, Raymond Howard, of London, Ohio, R. C. Stitser, of Winnemucca, Nevada, and Clayton Rand of Gulfport, Mississippi, the retiring president, who automatically becomes a member of the board.

It was voted to hold the fifty-third annual convention in 1938 in West Virginia, probably at White Sulphur Springs.

### **Edwin E. Stewart Dies**

Edwin E. Stewart, vice-president and general manager of the David C. Cook Publishing Company, of Elgin, Illinois, died on Sunday afternoon, July 4, from a heart attack. Mr. Stewart went to Elgin in 1897 from Friend, Nebraska, where he was born in 1872. After working as a compositor and pressman on the Elgin *Dial* for

a few years he went with the Cook organization, starting as a printer and graduating from one position to another until in 1927 he was made vice-president and general manager.

### **Edward L. Hickey Dies**

Edward L. Hickey, since 1933 president and treasurer of Barnes-Crosby Company, of Chicago, a widely known firm of photoengravers and commercial photographers, died at St. Francis Hospital, Evanston, Illinois, on Sunday morning, July 11, following a heart attack. Mr. Hickey had been connected with the Barnes-



**EDWARD L. HICKEY**

Crosby organization for a good many years. He was born in 1878 at Kingston, Ontario; but it was in the schools of Lincoln, Nebraska, and later at the University of Nebraska, that Edward L. received his education. Following this he spent two years as a railroad clerk in Texas, then joined his family in Chicago and at the same time started with the Barnes-Crosby Company. For twenty-nine years he was a salesman for the company. He also served in the capacity of vice-president as well as a director, and succeeded to the presidency of the company following the death of E. W. Houser, who was widely known throughout the industry. Among other activities Mr. Hickey was an active member of the Chicago Rotary Club, serving as a director as well as on numerous committees. He is survived by his widow and daughter, Mrs. Jean K. Jones.

### **Illinois Laws Stressed**

Calling attention to how new laws in the state of Illinois affect printers, the Chicago Graphic Arts Federation is preparing legislative bulletins explaining the full details of laws that have been passed and others that are in process of preparation, these bulletins to be furnished to all members. Every printing establishment in the state of Illinois, the federation states, is affected by the Women's Eight-Hour Bill, which provides that no women employees may work more than eight hours a day or forty-eight hours a week, with the exception that overtime is permitted for one hour on one day of the week provided the hour is deducted from some other day. The Unemployment Insurance Bill, which was passed by the Illinois Legislature to tie in with the Social Security Act, also affects a great many printers in the state.

### **Sprayomatic's Status Told**

For a clearer understanding of the position of the Sprayomatic Products Company under the recently issued United States Patent Number 2,078,790, we are advised by William F. Fry, president of the company, that this patent was issued in the name of Ed. H. Bucy, who assigned it to the Atlas Powder Company, of Wilmington, Delaware. Through an agreement the direct licensees under this patent are The DeVilbiss Company and the Paasche Airbrush Company. Mr. Fry also states that in view of the Sprayomatic Products Company's position in this industry, it being one of the pioneers in the manufacturing, selling, and development of this spraying process, an agreement has been reached with The DeVilbiss Company whereby a sub-license has been granted to the Sprayomatic Products Company to continue with the manufacturing, selling, and developing of its equipment and solution.

The Sprayomatic Products Company, as Mr. Fry states, produced the first portable machine for this process, and the company's equipment has been in general use in leading printing offices of this and foreign countries for more than two and one-half years, facts which justify recognition in the printing industry. The Sprayomatic Products Company, Mr. Fry states, will continue to manufacture and sell, and also to service this equipment in the future as it has in the past.

### **Samuel Rosenthal Dies**

Samuel Rosenthal, prominent in printing circles in New York, died on Sunday, June 20, at the age of seventy-six years. Mr. Rosenthal was one of the founders and former head of the Technical Press, of New York City, which was started in 1901, and which printed more than fifty trade and business publications. Starting as a newsboy, Mr. Rosenthal later gained experience in the printing field, working in various plants, at one time being superintendent of the Cheronny Printing Company. In 1933, in company with Emil Spony, he started a new business at 186 William Street, New York City.

### **Monastral Fast Blue**

From E. I. du Pont de Nemours and Company, Wilmington, Delaware, comes an interesting booklet under the title "Monastral Fast Blue BS" which defines the uses of this new pigment recently announced by the dyestuffs division of the company's organic chemicals department. Monastral Fast Blue BS, it is stated, is an insoluble pigment yielding strikingly brilliant shades of blue, and having resistance toward most of the severe color-destroying agencies. The various applications of the new pigment are briefly described, first being its use for printing inks, where it is said that its development furnishes the printing ink industry with a product that is outstanding in reproductive quality and beauty. This blue, it is also stated, meets the technical requirements of fine process printing because it is both unusually strong and fast. Also included in the booklet are descriptions of the application of Monastral Blue BS to paints, lacquers, and enamels, to wall-paper, coated and other papers, and the like.

### **Acquires Bartlett Press**

The Bartlett Press, of Lewiston, Maine, founded in 1921, has been acquired by C. Parker Loring, printer, of Auburn. The two plants are being combined and will be operated as a single unit in Lewiston where The Bartlett Press has been located.



### U. S. Bulletin on Inks

Here is a helpful bulletin on inks—circular C413 of the Bureau of Standards, United States Department of Commerce. It does not, let us say at the outset, deal with printing inks, but rather with writing inks, though it includes brief discussions of several other kinds of inks, including colored writing inks, drawing, stamp-pad, recording, and other kinds. It is stated in the introductory paragraphs that "Printing inks and others that depend upon pigments for their color and their special properties are in a class by themselves, and little is said about them in this circular."

The circular briefly outlines the history of writing inks, in particular those of the iron-gallotannate type. It also gives formulas for a few of these inks and for three new iron-gallate inks. Then it discusses the aging of writing, the restoration of faded writing, and the effect of writing inks upon paper.

The reference to printing inks appears in a few paragraphs under the heading, "Printing, Canceling, and Other Carbon Inks." Here it is stated, in part: "Printing inks contain more carbon than any other kind of ink. It is necessary to adapt the physical properties of the ink to the kind of printing to be done. The same ink cannot give equally good results in printing from ordinary type, from a lithographic stone, a halftone cut, and an engraved plate; and the paper introduces another important factor in the results. . . . There are no Federal specifications for any of these inks, because there are no laboratory tests that can take the place of actual trials on the press, and with the paper and the kind of work for which the ink has been made. The ink manufacturer has his working formulas, but he would not turn over the actual production to an unskilled person. It is possible to measure some of the properties of some of the ingredients of a printing ink, but there is no way by which to predict exactly what the finished ink will be like. The consistency, for instance, depends to a great degree upon what is called the oil absorption of the pigments. This differs according to their chemical composition, and is closely tied up with the fineness and degree of dispersion of the pigment. The last is largely dependent upon grinding."

The circular is prepared by C. E. Waters. Copies may be secured from the Superintendent of Documents, Washington, D. C., the price being ten cents a copy.

### Color in Advertising

Color in advertising is predominating more and more, and users of printing, whether for sales promotion or other purposes, are giving increasing recognition to the value of color as a means of enhancing appearance and result-producing qualities. Under the title, "Prospects Reach for Color," a booklet of twenty-four pages and cover has been issued by the West Virginia Pulp and Paper Company, which is booklet Number 16 in the company's series on "Printing Develops New Frontiers," and which gives the testimony of some of the larger advertisers and users of printing with reference to the use they make of color. To the printer seeking to increase his business by inducing his customers to use more color in their printing, this book and the testimonies it contains will give a good many suggestions and especially sound arguments as to why color should be used.

Merchandise of almost every description has been stepped up in sales through the addition of color to its basic appeal. Color attracts attention, a fact of vital importance to the advertiser whose printed pieces must gain the attention of

the public. Color gives printing in its every form a new selling dimension. These are but a few of the many arguments in favor of the use of color which we cull from reading the booklet.

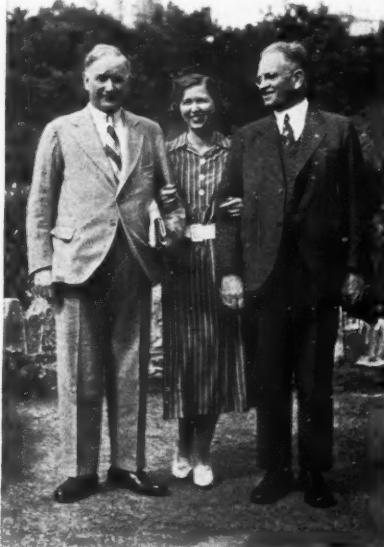
Copies of the booklet, it is announced, may be secured in quantities by printers, without the issuing company's name, and with space on the back so the individual printer can imprint his own firm name and send them out as his own advertising literature.

### Books, Old and Rare

The many friends of Mr. and Mrs. Henry Lewis Bullen will be interested in learning that Mrs. Bullen has opened a book business at 415 Lexington Avenue, New York City, where she is dealing in old and rare books and receiving commissions to secure such books. Those interested in collecting old books, early and limited editions, as well as later fine volumes and so on, will find it advantageous to get in touch with Mrs. Bullen. Books not only have been her hobby, but her years as assistant librarian of the Typographic Library and Museum under Mr. Bullen's curatorship have given her a broad understanding and appreciation of fine books, new and old, a knowledge of sources and contacts, and especially a broad outlook on those works which constitute collectors' pieces.

A book list, No. 1, for May, 1937, issued by Mrs. Bullen has been received. It lists forty-three works, some recent, but among them we note a Cobden-Sanderson, a presentation copy, with inscription on fly leaf, and a rare portrait of Cobden-Sanderson laid in. Also a Dolce (Lodovico) 1562, one of the earliest books on the subject of memory training.

We know Mrs. Bullen will appreciate hearing from those interested in rare books.



Read the story about the gigantic Radio Times London plant in our March issue? J. E. Reeve, the gentleman who runs it—and he is a gentleman—is on the left. His daughter stands between him and Harvey C. Kendall, business manager of *The Rotarian* and a former printer

### Simplifies Etching of Halftones

A new method which eliminates the use of dragon's blood in the etching of halftones, known as the Scherer "Rolup" system, which has been in use for the past three years in the engraving plant of the Minneapolis *Tribune*, of which the inventor is superintendent, is now being placed on the market and made available to others, according to an announcement made by the *Tribune*. The inventor is Ernest Scherer, who has been in the photoengraving business for more than twenty-seven years and has devoted considerable study to finding some way to eliminate the use of dragon's blood and thereby simplify the process of etching.

The basic principle of Mr. Scherer's "Rolup" system is in the special acid-resisting ink which is used for rolling up the halftone plate after the first bite has been given in the usual manner. This ink is applied to the plate by means of an ordinary ink roller, and then the second bite is given in the etching bath. The ink, it is said, while covering only the surface of the dots when applied with the ink roller, flows with the action of the acid so that it protects the walls of the shoulders, thus preventing undercutting and giving strong cone-shaped supports for the dots. When viewed under a magnifying glass the wells between dots look as though they had been drilled, while the walls are perfectly smooth. Mr. Scherer's method is protected by patents, and will be sold under a license agreement.

### New Ink Sample Book

From Lewis Roberts, Incorporated, Newark, New Jersey, comes a new ink sample book showing a large selection of the company's most popular standard inks. This new mailing incorporates a rather unique as well as helpful feature, in that a number of the pages have holes die-cut through, making it possible to mask surfaces for a more accurate comparison for matching purposes, the leaves being fastened at the bottom so they may be turned around to allow easy access to the different colors shown. Included also is a specimen sheet showing the different appearance or shade of a color when the same ink is run light and heavy, demonstrating the fact that colors will seem different when printed on papers that are more absorbent, or less so, or on papers that have different coatings, and different casts of whiteness. Also emphasized is the importance of giving proper consideration to such matters when making comparisons of various prints.

This new sample book, the company states, represents the very latest developments in the printing-ink field. Also, the improvements that have been made in printing inks during the past few years now make it possible for the printer to secure brilliant color with excellent resistance to light and chemicals with which it might come in contact. Copies of the book are now being distributed by the company's representatives and local branches, or they may be secured by addressing the company, direct or through THE INLAND PRINTER.

### A Bond-Paper Portfolio

A new portfolio, showing the Rising Paper Company's Winsted Bond papers, has been received. It shows samples of the paper in the different weights in a series of half a dozen letter headings produced by various methods—die-stamping, letterpress, offset lithography, and so on—each heading being in two colors. At the back are plain samples of the paper, white only, also two sizes of envelopes, the Monarch size and the 6¾ commercial flap. Data regarding the full line is shown in the front of the portfolio.

### Miller Plant on Vacation

A rather novel idea, embodying what might be called a "collective vacation," was adopted by the Miller Printing Machinery Company, of Pittsburgh, Pennsylvania. Instead of carrying out the customary plan of staggering vacation periods, or of arranging different periods for the various workers throughout the offices and plant, the company closed down its entire plant Monday, July 31, and will remain closed for the two-week period ending August 9, all workers taking their vacation with pay, at the same time.

This action was taken by the company in spite of a steadily increasing backlog of orders, and undoubtedly it will form, as the company expressed it, a welcome respite from the steady three-shift, twenty-four-hour day, six-days-a-week operation which has been steadily maintained for the past eighteen months or so. In announcing this move of closing the plant for the vacation period, the company expressed its appreciation to its many friends and customers whose cooperation in anticipating or postponing their requirements made the vacation possible at this time.

### "Boost Your Own Industry"

"The Golden Rule of the Graphic Arts" is the display line of the latest in the series of "Boost Your Own Industry" posters issued during the past year by the West Virginia Pulp and Paper Company, New York City, this being poster number eight of the series. These posters are sent by the company to the printing and allied industries to be displayed in their shops, pressrooms, and offices, the idea being to make the printer more conscious of the printed advertising that the printing trade produces.

Following the display line quoted, which is arranged above and below a slanting band printed in gold and representing a rule, there appears the following wording: "Do for the users of printing what they have done for you." Then there is this significant message: "Every manufacturer and every retailer using printing to encourage the sale and use of his merchandise shows faith in the power of printing, and backs his faith with his dollars. He provides employment for the vast army of workers who derive their livelihood from the printing trades—nearly a million people. He keeps your shop busy. He helps to oil the wheels of the printing business." Then we get the nub of the whole idea behind these posters: "And, in return, every printer should purchase the products and patronize the stores that show their faith in printing and in selling by the printed word. Boost your own industry."

### Hamilton Papers Shown

The introduction of dehumidified papers, and of the electric eye in connection with the inspection of sheets, features the opening pages of this new portfolio of papers received from W. C. Hamilton and Sons, of Miquon, Pennsylvania. In heavy board covers, double-spiral-bound, the portfolio is tab indexed, making reference to the different papers easy. Included in the samples shown are the Hamilton bond, ledger, and Mimeopen bond, the Old Treaty bond, also vellum, offset, and other papers manufactured by the company. A novel idea is incorporated: each of the sectional division sheets or markers, which are of heavy cover paper and form the tab index, has a piece cut out of the lower right-hand corner, revealing the different items or colors under each division, the substance number, finish, and color being printed at the side of this cut-out and lining up with the samples.

## WHAT'S NEW - - WHERE TO GET IT

THE PROGRESS that is being made in the automatic lubrication of machinery is shown in a recent announcement from the Bijur Lubricating Corporation, of Long Island City, New York. This announcement calls attention to the release of a new model, to be known as "Type L," to supplement the company's general line of lubricators. The Type L has a reservoir capacity of one-quarter pint, whereas the general line has reservoir capacities ranging from one to six pints. In other words, the new model, Type L, is adaptable to the smaller types of machines requiring a lower range of oil delivery in a simple and economical manner. The general line of automatic lubricators are used as standard equipment on machine tools, punch presses, textile machinery, printing presses, and so on.

Automatic lubrication offers many advantages, both in the saving of time spent in oiling machines and in assuring the proper oiling of the machine, or, to put it another way, in making certain that the correct amount of oil is fed into all the oiling centers so that not one is neglected. This, it will readily be seen, is a far cry from the old and now antiquated method of hand oiling, with the possibilities for feeding too much oil in some of the oil centers and not enough in others, or overlooking essential oil centers. In addition, the time of the operator can be given more to the actual production of the machine, avoiding the necessity of spending time at regular intervals each day to go over his machine to see that it is properly oiled.

The automatic-oiling system, it should be said, is built into the machine. The oil is put into a central reservoir from which it is pumped through a filter to small tubing leading to all the points of the machine that require oiling. Too, the flow of oil is regulated to provide the exact amount of lubrication required for each bearing as predetermined by the engineers. The operation of filling the reservoir requires but a small amount of time, especially small when compared with the time required for going over the whole machine and oiling all the bearings by hand.

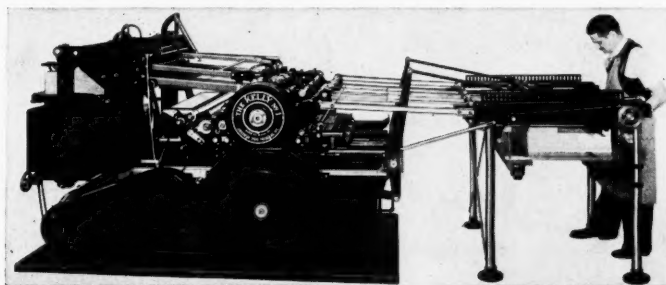
Another advantage that should be mentioned is the avoidance of waste of oil as well as the spreading of oil from parts where too much has been applied to those parts coming in direct contact with the product going through the

Reference was made in THE INLAND PRINTER some months back to the work done by the engineers of the Miller Printing Machinery Company in connection with the application of automatic lubrication to the Miller Simplex presses. Later on came the announcement from the Webendorfer-Wills Company that its engineers had made a special study of every detail involved in the lubrication of the company's offset presses, and that efficient press lubrication was best assured by a system built into the press in such a way that it functions automatically whenever the press is in operation. Again comes the announcement from American Type Founders that automatic lubrication has been introduced in its new improved Number 1 Kelly press. Thus are the engineers continually seeking to lighten the burdens in connection with machine operation and to assure more continuous and efficient production.

A BOOKLET, attractively designed and printed, showing specimens of Futura Book with specimen pages and other examples of printed pieces demonstrating the uses of the face, has been received from The Bauer Type Foundry, Incorporated, 235-247 East Forty-fifth Street, New York City. Accompanying the booklet is a folder showing Futura Oblique Bold.

AN IMPROVED Number 1 Kelly press, the 20-by-26-inch size, has been announced by American Type Founders. Including a new type of drive, the introduction of automatic lubrication, as well as improvements in feeder and delivery, the press is said to have greatly increased operating convenience. Employing the well known Reeves pulley, the new drive is designed to permit adjustments of speed with a hand wheel, and because "stepping" is no longer necessary, the announcement states, more delicate adjustments of speed are possible, thereby protecting register and avoiding excess service troubles. A tachometer is also included to record the rate of speed at which the press is operating.

The system of automatic lubrication presents a feature which will feed oil continuously to the main bearings in proportion to the needs of the press without requiring any attention from the pressman, thereby reducing shutdown time and effecting a substantial saving. The new double-pile feeder virtually insures a continuous sup-



Number 1 Kelly press, 20 by 26-inch size, announced by American Type Founders

ply of stock during an entire run, and thus eliminates lengthy shutdowns for loading paper. An automatic lowering device is included among the changes at the delivery, making it possible for the pressman to forget about the delivery until he has run a pile of 27 inches high, or 6,500 sheets of average stock. A lower

machine. Hence automatic lubrication, while not eliminating the essential need for keeping the various parts of the machine clean, does mean a saving of the time so frequently spent in wiping up the drippings from the oil holes and thus adds to the cleanliness of the machine, as well as to its efficiency.

delivery bar makes the lifting of printed sheets for inspection much easier—and saves time.

Complete details may be secured by addressing the company at Elizabeth, New Jersey, or through any of its local branches.

"PRO-TEK," or "the invisible glove" is the name of a product being manufactured by E. I. du Pont de Nemours and Company, Wilmington, Delaware, which can be used on the hands for the purpose of protecting them from ink and other materials that are likely to stain the hands. Like an ordinary vanishing cream, Pro-tek can be rubbed over the hands, disappearing quickly but leaving an invisible film on the skin, leaving the hands dry and yet protecting them against paint, grease, printers' ink, and so on. One application, it is said, lasts from three to four hours, provided no water is applied. Pro-tek is soluble in water, hence any ingredient that is composed largely of water will tend to dissolve the film. After a job is done all that is necessary is to hold the hands under running water, warm water preferably; dirt and grime wash off.

INTERTYPE CORPORATION announces among its new faces the Regal Number 2a with Antique, one of the important differences in the new Regal series and the original design being that the Number 2a has thinner capital letters and a heavier bold face. Now ready in the 7-point size.

Also, the Beton Extra Bold series has been augmented by the 8- and 10-point sizes, the Beton Extra Bold being combined with Beton

**THIS PARAGRAPH is set in 8 Point Beton Wide with Beton Extra Bold \$1234567 \$123456**

THIS PARAGRAPH set in 4 Pt. Century Expanded with Gothic No. 16 \$1234567890 \$1234567890

**THIS PARAGRAPH is set in 7 Point Intertype Regal 2-A with Antique**

Wide in sizes up to 14 point, and the larger one-letter matrices now being made in sizes up to 60 point.

Another Intertype offering is a 4-point size of Century Expanded duplexed with Gothic Number 16, which has been prepared for those who need a face that will set a maximum number of words to the square inch.

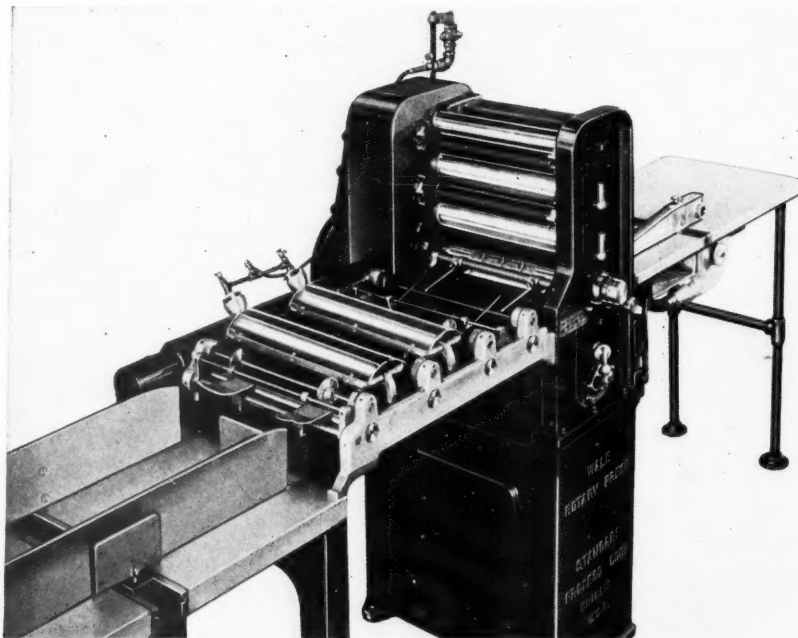
SOMETHING entirely new in a printing press—incorporating new principles as well as utilizing the adaptation of some principles that have formerly been used, and presenting possibilities for speed of production which at this time seem little short of astounding—is offered in what is known as the Wale Rotary Press, the invention of Bruce Wale, formerly of San Francisco, California, and now connected with the Standard Process Corporation, Chicago. It is a letter-press, for relief-plate printing. Instead of printing direct from type and plates, however, it uses a thin flexible copper plate .012 inch thick, etched to a depth of .005 inch, this plate being attached to a plate cylinder which, together with the impression cylinder, is ground to exact precision. Makeready, it is said, is eliminated, due to the fact that the impression cylinder is a hard, unyielding surface, and requires but a sheet or two of book paper and a sheet of tympan paper. These are stretched tight around the impression cylinder, on the principle that a perfectly flat plate brought in contact with the hard surface of the impression cylinder gives a perfectly clean print without the necessity of

the usual cut-out sheets and paste-ups for overlay and underlay. (See press diagram below.)

The press requires a floor space of only 3 feet 2 inches by 10 feet 9 inches. The speed claimed is 15,000 impressions and upward an hour, a variable-speed pulley having a range of from 6,000 to 18,000 impressions an hour. As to size

are delivered to a positive-driven steel plate and roller delivery and carried to a jogger which takes a maximum pile of 3½ inches.

The press is said to print, one color at a time, in as many colors as required, to perfect register. Any kind of paper may be printed, from thin tissue to heavy cardboard.

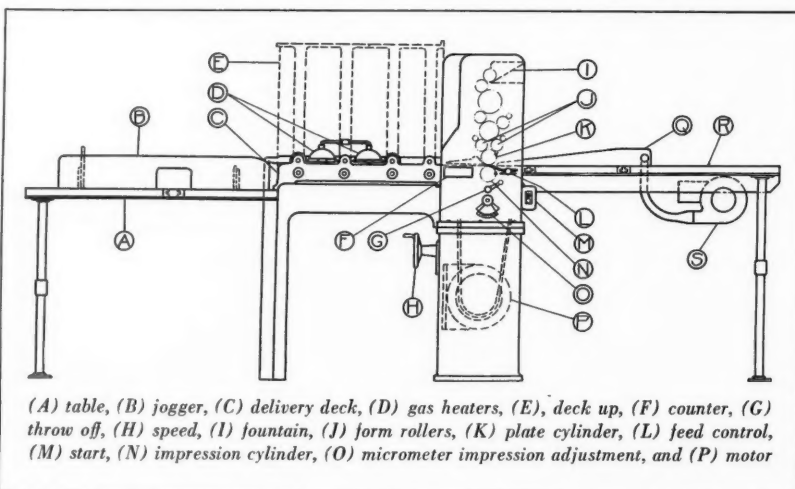


*Wale rotary press incorporates new features, claims speed of 15,000 impressions and upward an hour*

of sheet, the minimum width is given as 7 inches and the minimum length 17 inches, the maximum width being 16 inches, length 38 inches.

The thin flexible copper plate is made by the photoengraver from negatives of the type and halftones, and is curved when placed in position

The ink distribution system consists of a 2½-inch fountain roller, two form rollers, three distributor rollers, one connecting roller, six 1-inch steel riders, one 4-inch steel vibrating drum and one 3½-inch steel vibrating drum. An equal flow of ink is assured by a rotary ink fountain



*(A) table, (B) jogger, (C) delivery deck, (D) gas heaters, (E) deck up, (F) counter, (G) throw off, (H) speed, (I) fountain, (J) form rollers, (K) plate cylinder, (L) feed control, (M) start, (N) impression cylinder, (O) micrometer impression adjustment, and (P) motor*

on the plate cylinder. A micrometer dial controls the pressure between the plate cylinder and the impression cylinder, so that adjustment is easily made for the proper impression. The paper is fed, either by hand or mechanical feeder, to a register guide, from which point it is carried when released to the impression and plate cylinders which hold it firmly in position until printed, no grippers being used. Sheets

and a constantly acting rotary ductor, which results in an even film of ink on the printing surface and prevents accumulation of superfluous ink.

The time required to start a job, or to change from one job to another, is said to be not over fifteen minutes. Other features emphasized: accessibility of all parts of the press, and simplicity of operation.





## WITH LINOTYPE FACES

*For every theme, every illustration, every layout there are Linotype faces to harmonize—to make printed matter more effective. An almost limitless selection is available when Linotype composition is chosen. And such choice automatically adds slug-set economy to typographical excellence.*

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Narciss  
Bodoni  
Caslon No. 3  
Metrolite  
Erbar Light Condensed  
Cloister Bold  
Memphis Medium  
Metromedium

*Metromedium Italic*  
**Bodoni Bold**  
**Memphis Bold**  
**Erbar Bold Condensed**  
**Metroblack**  
**Metroblack Italic**  
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**Vulcan Bold**  
**Poster Bodoni**  
**Memphis Ex. Bold**  
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**Pabst Extra Bold**

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# The Inland Printer

J. L. FRAZIER, Manager

Published Monthly by The Inland Printer Company  
205 W. Wacker Drive, Chicago, Illinois, U. S. A.

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Hood-Falco Corporation is the oldest and largest firm dealing exclusively in used and rebuilt printing equipment. Our reputation for fair dealing is based on thousands of satisfactory transactions.

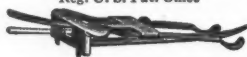
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Prices for this department: Under heading "Situation Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of The Inland Printer free to classified advertisers.

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PEOPLE FROM ALASKA, California, Washington, Florida, Seattle, Honolulu, and all America attend Bennett's School to learn his method of operating; his record is 12,130 ems for eight hours; established 1912; both practical and home instruction. Free catalog. BENNETT'S SCHOOL, Maumee, Ohio.

## BUSINESS OPPORTUNITIES

FOR SALE BY JANUARY 1, 1938—Trade Typesetting Plant in San Francisco; established 31 years; owner retiring. Slug machines, makeup, lockup, and ad departments. Address, G-62

ZINC HALF-TONE CUTS 60-85-100-line mounted, 90c plus postage; twenty-four hour service. J. M. HARDY NEWS ENGRAVER, Box 469, Gainesville, Ga.

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BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 720 S. Dearborn Street, Chicago, Ill.

COMPLETE LAYOUTS, PLANS, FORMULAS, and other valuable information for the offset process. Send 10c in stamps to CLAYPOOL FOUNDATION, 1560 Broadway, New York, N. Y.

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FOR SALE—50-inch Seybold automatic cutter; guaranteed in first-class condition. G 5

## HELP WANTED

WANTED: WORKING FOREMAN for small job printing plant. Must be competent linotype operator, compositor, and stoneman. Union. Give full details about yourself and ability in first letter. G-61

HAND COMPOSITOR, must be above the average for progressive Trade Plant in large Mid-western City. Union Shop. Fine opportunity. G-57

## SITUATIONS WANTED

### Composing Room

COMPOSITOR—Modernistic ideas; layout, ads., job composition. Fair lino operator. Twenty years experience. A. Taylor, 309 Herman Avenue, Lemoyne, Penna.

LINOTYPE OPERATOR—Union; wants situation; 16 years experience, book, job and news; single; go anywhere; references. E 817

LINOTYPE OPERATOR—For steady offer. William Clyde Elmore, 5302 Seventy Ave., South St., Petersburg, Florida.

### Executives

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### Foremen

LINOTYPE FOREMAN—MACHINIST—OPERATOR, non-union, married, age 36, with ten years of practical experience in first-class shops, desires opportunity to take charge of linotype department. G-12

POSITION WANTED—Working Foreman, maintenance department in printing plant; expert on presses and feeders, all bindery machinery. E 21

### Managers and Superintendents

PRODUCTION, BUSINESS, GENERAL MANAGER—Seasoned, practical, dependable; knows business and production management; large or small city. G 987

### Offset

OFFSET: In nine nationally known plants I have assisted installation, operation, offset departments. Experienced, camera, plates, press departments. G-59

### Photo-Lithography

CONNECTION with small firm entering lithography. Knows equipment; can perform practically all technical operations. Also selling, excellent art work, advertising, commercial photography, form designing, etc. Moderate salary. G-52

### Pressroom

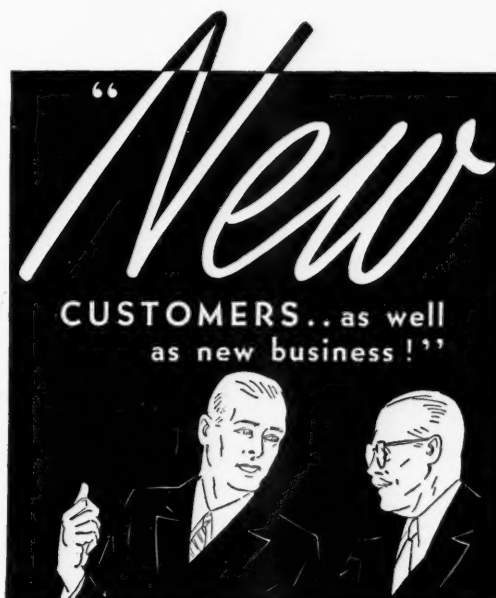
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PRESSMAN, cylinders, job cylinders, wants position; 20 years' experience halftone, job and color. E 978

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wants a responsible, permanent position with an established, reputable firm as designer and typographer of fine books, periodicals, house organs and the higher class of advertising sales literature. Over ten years experience in the practical field in Chicago and various mid-western cities. Prefer location in Chicago or New York but would consider offer in city of 400,000 or more, dependent upon salary and position. Age 28, single, now employed. Salary to fit position and responsibility.

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represent entirely new business from your present customers. But that's only half the story. Think of the *new customers* you can put on your books with Product-Stamps. The novelty, the simplicity, the logic of Product-Stamps makes them an ideal talking point with which a live printer can interest valuable new customers he never got business from before. Product-Stamps make it easy for a new salesman to get started developing new accounts for himself.

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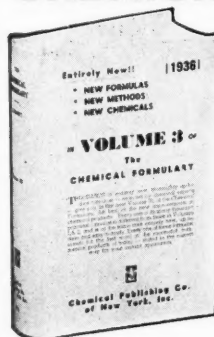
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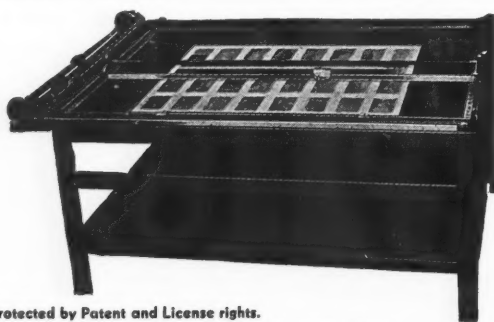
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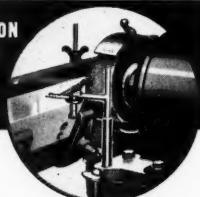
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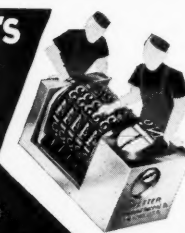
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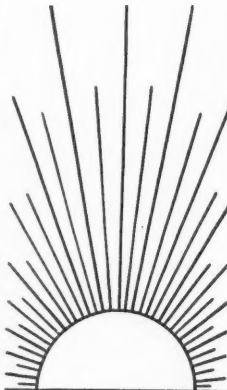
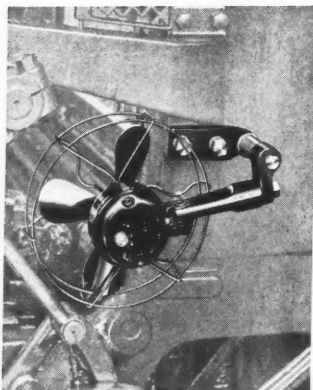
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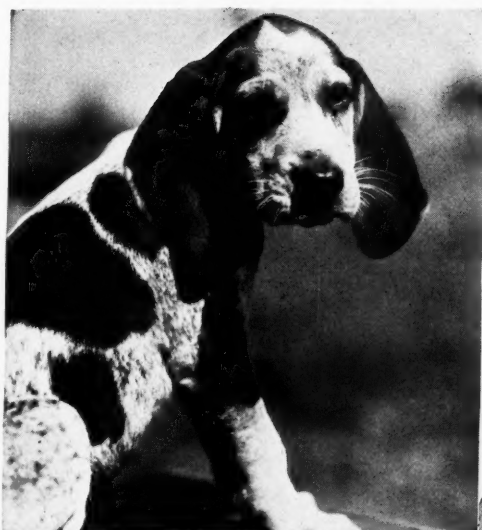
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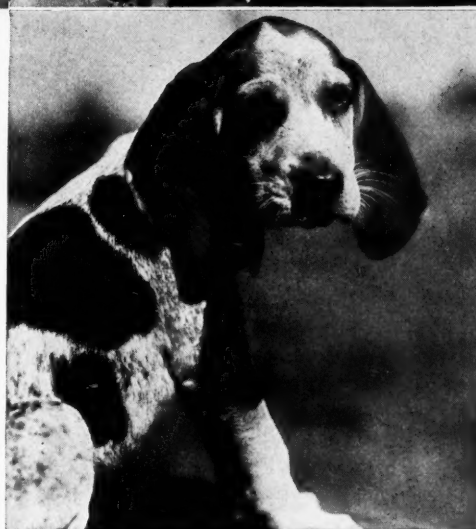


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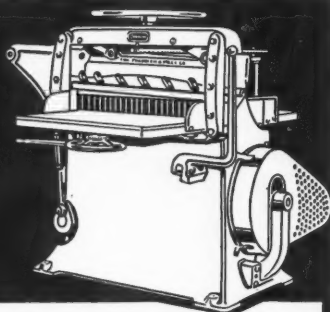
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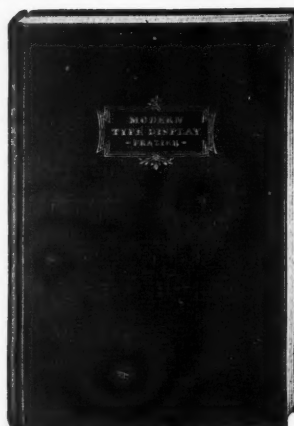
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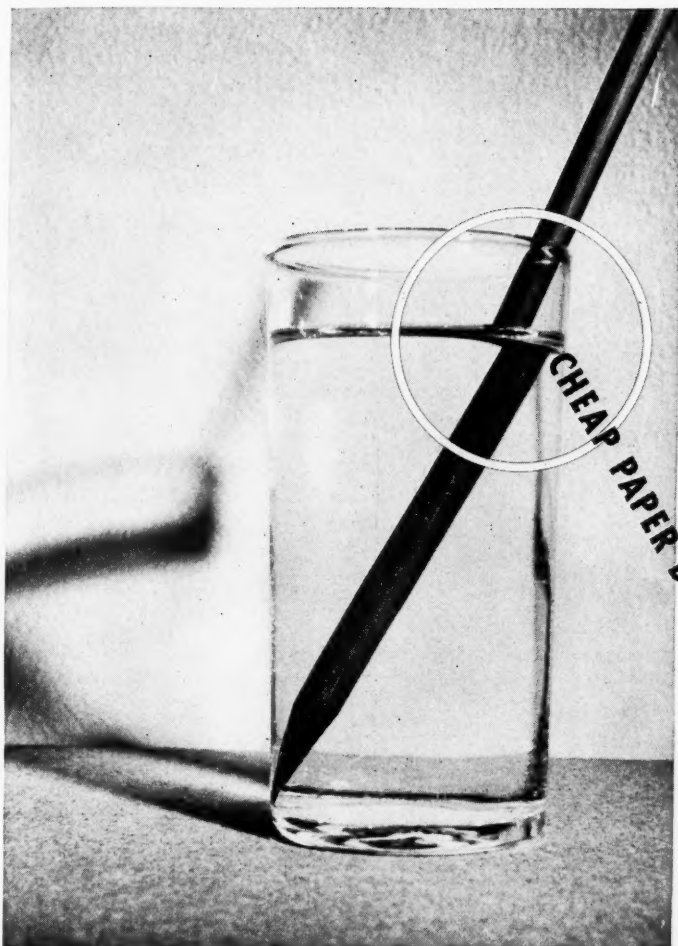
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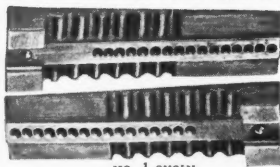
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OF  
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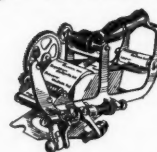
All Logos 8 pt. Vogue Bold on 18 pt. body. Text Type, 18 Vogue Extra Bold \$4.60 font. Big font figures, \$ and 1c "c" \$3.00 font.

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if you don't care about  
making a profit. On the  
other hand, if you're on  
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THE FUNCTION OF PRINTING IS SELLING  
...and these ideas really sell more merchandise  
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The Sales Builder for Printers enables you to  
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We are interested in your Sales Builder for printers and will appreciate  
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FIRM NAME \_\_\_\_\_

PERSON \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

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July 19, 1937

American Typesetting Corporation  
547 South Clark Street  
Chicago, Illinois

Gentlemen:

What a "BANG" we got with the September issue of  
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respect go to you from all of us.

We are stirred into new life. You have answered a prayer.




AMERICAN TYPESETTING CORPORATION  
547 SOUTH CLARK STREET CHICAGO, ILLINOIS


*Set in pencil  
—THEN IN TYPE*

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**For Every Purpose**  
*Over 13,000,000 Sold*  
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**Machines, Die-making Outfits**  
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For Commercial Printers  
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## POINTS:

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TICKETS  
IN 60  
MINUTES

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**F**OR the booklet that needs something new, for the person who wants something different, the new colors of Indian Head Cover are recommended.

They will lend themselves to fresh combinations and original ideas. They will stimulate your imagination and make creation of striking covers or advertising pieces a simple problem.

Be the first to use these new colors. Attach the coupon below to your business letterhead and send it to us. We will send you a demonstration of the new colors as well as a complete sample book of the whole line.

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NAME \_\_\_\_\_

POSITION \_\_\_\_\_

IP 8-37 (Please attach to your business letterhead)



# The Inland Printer

Volume 99

Number 5

August, 1937

*The Leading Business and Technical Journal of the World in  
the Printing and Allied Industries • J. L. FRAZIER, Editor*

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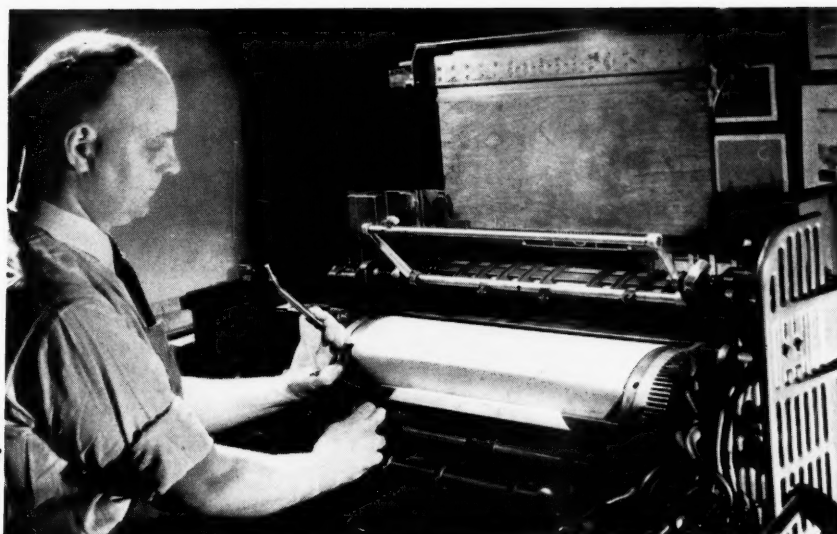
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NEELY PRINTING COMPANY

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*on your next tough job*  
AT OUR EXPENSE

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SPECIAL PREPARED  
Tympan Paper



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Now FOR A  
**FREE WORKING**  
**SAMPLE**

The Cromwell Paper Co.  
4801 S. Whipple St., Chicago, Illinois.

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Name .....  
Address .....  
City .....  
State .....

18

## THE CROMWELL PAPER CO.

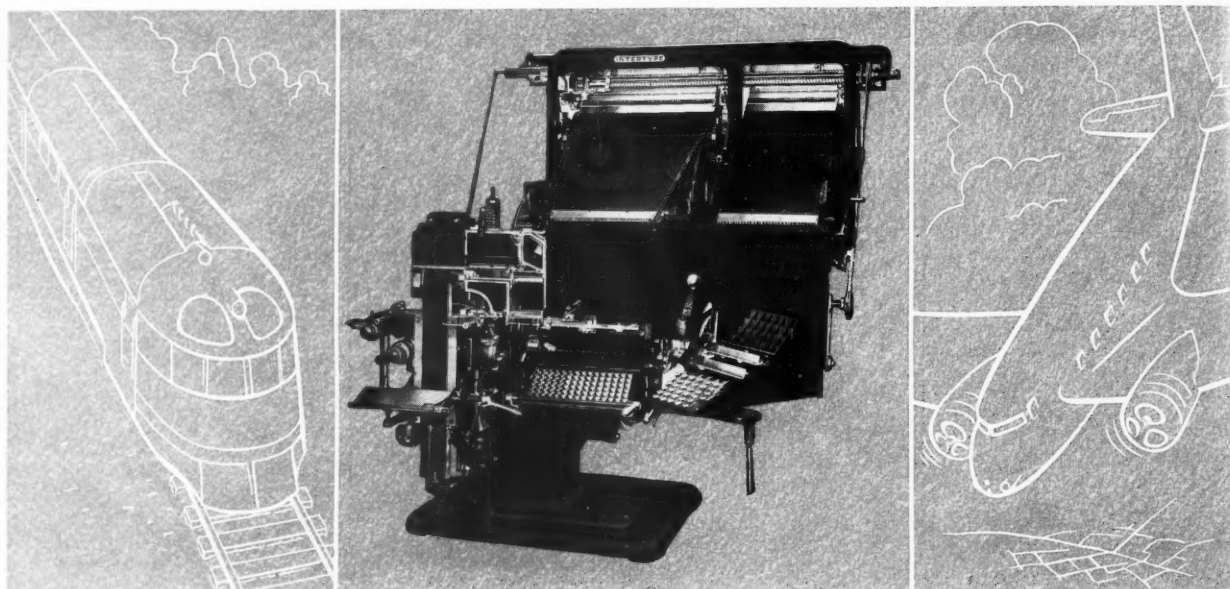
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CHICAGO, ILL.



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